Saturday 22 November 2014

Amateur Photographer

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WIN A SIGNED PRINT
Top photographers have donated prints to AP to **raise money for the NSPCC**



Britain's best landscapes

The **LPOTY 2014** winning images, and **how they were made**



Lytro Illum

New version of the camera that lets you refocus after you've taken the shot

Home to roost

David Tipling shows how to get the best photos of flocking birds



Rise of the drones

How photographers are taking to the skies – and creating a legal minefield

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COVER PICTURE © SVEN MUELLER, JOHN SWANNELL, BARRY LATEGAN, MARK BAUER

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Regulars

3 7 days
17 Inbox
42 Accessories
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7days

A week in photography



DRONES have been around for many years, but 2014 will go down as the year that they broke out from their niche as militarised tools of warfare and surveillance to become affordable toys for the masses. Photographers and filmmakers have seized upon their potential and are exploiting the many commercial opportunities they open up. Even wedding photographers are using them now. This surge of interest is due in no small part to the inexpensive DJI Phantom, which can now be found on the high street for the groundbreaking price of under £400 – with an HD camera. But technology moves a lot faster than the lawmakers; there's now a huge grey area over the rules and etiquette that need to be established, and concerns over privacy and security that must be resolved. This week we look at the issues involved in drone photography, and talk to some of their advocates (pages 24-27). **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© DUNCAN HERRING

Web Spinners and Deer Stalkers

by Duncan Herring

Canon EOS 5D Mark III, 24-105mm, 1/25sec at f/8, ISO 125

'I TOOK this photograph while shooting the annual deer rut at Bushy Park in south-west London, says Duncan Herring. 'I'd arrived at the park for sunrise and had already been following various stags around for an hour, trying to capture them in the magical golden light and heavy mist. I had previously noticed the dew-laden webs. However, out of the corner of my eye I saw the figure of another photographer strolling off after the deer. I just had time to crouch down, frame the shot and release the shutter.'

If you would like to be in with a chance of seeing your image in our Online Picture of the Week, upload your favourite shots to our Flickr, Facebook or website gallery pages.



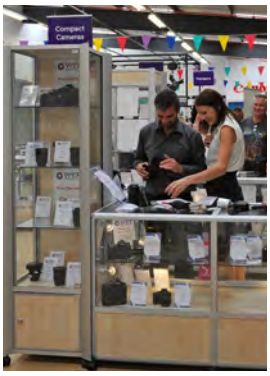
Win! Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.
Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

'Best' online store



Camera retailer Wex Photographic has won the title 'best online shop' in a survey of more than 10,000 people by *Which?*. Wex achieved a customer score of 91%, beating well-known brands such as John Lewis, Amazon and Sainsbury's in the survey of nearly 100 retailers. Almost one in four customers praised Wex for its range of products.



First in space

A camera that was reportedly the first Hasselblad in space in 1962 is due to go on sale at RR Auction in Boston, US. Camera enthusiast and astronaut Wally Schirra bought the 500C at a camera shop in Houston, Texas, in 1962, complete with an 80mm Zeiss Planar f/2.8 lens.

History uncovered



© EMMA JOHNSTON

Over 350 previously unpublished Victorian portraits by an amateur photographer were due to be auctioned in London as we went to press. The photographs were captured between 1858 and 1864 by Emma Johnston, who auctioneers describe as 'one of the lost figures of 19th century photography'. The images were expected to fetch £10,000-£15,000.

Sharing milestone

The smartphone has overtaken the laptop as the main device used to share photographs with friends and family, says a poll by Futuresource Consulting. Facebook was the most popular way to share photos via an app or website, in the poll of 4,000 adults in the UK, USA, France and Germany. In the UK, WhatsApp was second.





Museum fears

Top jobs are at risk at the National Media Museum (NMM). The NMM said the Science Museum Group's core funding has been cut by more than 27%, in real terms, since 2010. A spokesman confirmed the museum had begun consultation with five staff members affected by proposed changes to the NMM Senior Management Team and Film department.



© ANTONIO OLMOS

WEEKEND PROJECT

Stick to one lens

Sometimes the best way to inspire creativity is through limitation. It forces you to look at a scene in a new light, presents new challenges and ultimately enhances your ability to overcome these obstacles.

A great example is setting yourself the task of choosing one lens from your kit bag and sticking to it for the entire weekend. Selecting a prime lens for this project would be best, as it will constrain you to a single focal length. We'd recommend using either a 50mm for full-frame users, or 35mm for APS-C DSLRs, as these generally provide a happy medium between wide and tele. Ultimately, though, it's your choice, so select a lens that will force you to rethink your compositions.

1 Being limited to a single focal length doesn't mean you can't add variety to your shots. Experiment with the aperture setting to either isolate a subject with a shallow depth of field, or capture the whole scene using a large f-number.

2 As a prime lens doesn't offer the flexibility of being able to zoom in and out of a scene, it's up to you to physically move yourself closer or further away from a subject in order to gain the correct composition.



BIG picture

Antonio Olmo's images of Mexico's annual Day of the Dead festival

You may recognise the name Antonio Olmos. He is an internationally renowned documentary photographer who has shot in areas such as Afghanistan, Angola, Palestine and Nicaragua. However, last month Antonio returned to the land of his birth for the first project in the 'Sony RX Celebrate the Streets' series. Mexico's Day of the Dead festival is a spectacularly vibrant and colourful festival that sees people of all classes and backgrounds come together to honour their deceased loved ones by lighting candles, incense and decorating the graves. While it is of course a time of sorrow, it is also one marked by the joy and celebration of life, and as a result is becoming an increasingly popular festival throughout the world.

3 One of the added benefits of shooting with a single prime lens is the reduction in weight. Generally, primes are lighter than zoom lenses, meaning that you'll most likely find it less of a chore to carry your camera about.

4 Prime lenses offer a much wider maximum aperture than most zooms, allowing you to shoot as wide as f/1.8, f/1.4 or even f/1.2. This provides a host of practical advantages, particularly when shooting in low light.



© TOM CALTON

Try photographing with one lens for the entire weekend

Words & numbers

> To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk
>
> **Edward Weston**
> American photographer

86%

UK smartphone users who have tripped, stumbled or hit a lamppost or wall when distracted using a mobile

SOURCE: GADGETPROTECTION SPECIALISTS SQUARETRADE



Yevgeny Khaldei's image was 'altered to add more smoke', creating extra drama in the shot

© ALL IMAGES, COURTESY BONHAMS

Leica behind iconic war pic set to fetch £1/4m

A LEICA camera believed to have been used to take an iconic photograph that marked the Allies' victory over Nazi Germany in the Second World War is to be auctioned on 29 November.

Yevgeny Khaldei captured the famous image of Russian soldiers hoisting the Soviet flag over the Reichstag in Berlin, Germany, in May 1945.

Khaldei used a Leica III, and Bonhams will auction the camera in Hong Kong where it is expected to fetch at least £230,000.

Khaldei, who worked for Soviet news agency TASS, restaged the moment when Red Army fighters had first flown the flag over the Reichstag building two days earlier, before the Germans dislodged them. The soldiers in Khaldei's photograph are not the original men and the image 'has been altered to add more smoke', adds Bonhams.

Jon Baddeley, head of scientific instruments at Bonhams, said: 'It is a great privilege to be selling a camera with such evocative associations.

'Raising a flag over the Reichstag is a defining image of victory over evil that affected people deeply at the time and has continued to resonate.'

The image (above) became one of the most reproduced in the world, its significance compared to Joe Rosenthal's image 'Raising the Flag on Iwo Jima'.

'Khaldei was familiar with the image and knew that a similarly important photograph could be created in the ruins of Berlin,' wrote David Clark in a feature for AP in 2012.

'However, the Red Army had no flags of a suitable size to make an impact in a photograph, so, as the battle continued, Khaldei returned to Moscow to look for some.' In the end, he improvised by borrowing three red tablecloths.

'To transform the tablecloths into flags, Khaldei's uncle, a tailor, sewed the Soviet hammer, sickle and star onto the material.'

Khaldei flew back to Berlin and photographed the flags after placing them around the city. One was saved for the Reichstag building.



© COURTESY BONHAMS

Ukraine-born Yevgeny Khaldei



The Leica III is expected to fetch £230,000-£340,000 at auction



Store granted coat of arms

LONDON Nikon dealer Grays of Westminster has been granted a coat of arms, stating it is the first camera shop in the world to be awarded the honour.

Grays of Westminster boasts more 47,000 customers worldwide. Its clients include Lord Snowdon and the actor David Suchet.

The store wanted a coat of arms that would 'visually identify' its role in the photographic industry.

A lion depicts the store's founder Gray Levett 'amicably communing with the [national] bird of Japan, the green pheasant'.

There are no fixed criteria of eligibility for a grant of arms.

A fee of £16,400 is payable once a grant of arms and crest are awarded to a commercial company.



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David Seymour (left), with Robert Capa (centre), 1947

© MAGNUM COLLECTION/MAGNUM PHOTOS

Magnum story to be turned into TV drama

A TV SERIES dramatising the life and work of the photographers who launched Magnum Photos in 1947 is being developed by Carnival Films, producer of *Downton Abbey*.

The series, to be called *Magnum*, is set to focus on the agency's founders Robert Capa, Henri Cartier-Bresson, George Rodger and David 'Chim' Seymour.

On its website, Magnum says: 'With cameras in hand and private lives often in turmoil, Magnum's photographers sacrificed everything to capture history through the lens.

'Magnum will tell of the human stories of love, honour, laughter, betrayal and heartbreak that existed at the agency's Paris HQ, while capturing the action and danger the photographers experienced travelling the world's hotspots in the second half of the 20th century.'

Gareth Neame, managing director of Carnival Films, added: 'We can get right inside the key events of the second half of the 20th century through the lives and lenses of these photographers in a bold and completely original way.'

A Magnum UK spokesman said the project is still in the 'very early stages'. It is due to air in 2017, but the agency does not yet have confirmation on which TV channel it will be screened.

Jessops opens new flagship store

JESSOPS has opened its 'next-generation' flagship store, at a shopping centre in Reading, Berkshire.

The two-level store includes a Jessops Academy training room, offering a variety of photography courses, plus a gallery.

Jessops' chief operating officer Neil Old claimed: 'With its innovative design and state-of-the-art equipment, coupled with services such as printing, camera trade-in, equipment rental and a wide range of photography courses – all delivered by our expert, friendly staff – we are able to offer everything our customers could possibly need, in a completely unique and exciting environment.'



The shop, at the Oracle shopping centre, is the 31st Jessops store under new ownership

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

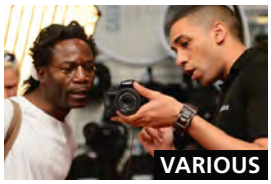


© STEVE MCCURRY, COURTESY OF BEETLES+HUXLEY AND OSBORNE SAMUEL

The Photographers 2014

This collaboration between two galleries offers an exhibition that charts photography's history from the 19th century to the present day. Cartier-Bresson, Lange, Horst, Evans, Beaton, Brassaï, Brandt, Abbott, Bourke White and new unseen shots by the recently discovered Vivian Maier – what more could you want?

20 November-23 December
www.beetlesandhuxley.com, www.osbornesamuel.com



Calumet Open Days

Calumet is inviting photographers to its locations around the country. Get a free sensor clean, enter a draw to win a Canon PowerShot G7 X or learn something at a mini seminar. See the website for dates and location details.

Every Thursday until 4 December
www.calphoto.co.uk/opendays



© NICOLA SHEPHERD, LRPS, AFIAP

Coastline

The St Andrews Photographers presents an exhibition on the Fife and Angus coastline in a variety of photographic styles. This week is your last chance to support the club.

Until 29 November
sites.google.com/site/thestandrewsphotographers
www.scotfishmuseum.org



Snap a Christmas cover shot

The deadline is fast approaching to have your image featured on the cover of *Amateur Photographer*'s Christmas issue! We want an image that typifies the season, something stunning and eye-catching that avoids the old clichés. See our site for details.

Until 30 November, www.amateurphotographer.co.uk/competitions/christmas-cover-competition-cover-star

Constructing Worlds

Eighteen photographers are brought together to show off architecture from around the world at the Barbican. Skyscrapers in New York, half-constructed bridges in China and collapsed former-Soviet palaces in Kabul are just some of what's on offer.

Until 11 January 2015, www.barbican.org.uk



© COURTESY OF HILLA BECHER



Viewpoint
Tony Kemplen

When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the **Fujifilm Nexia Q1**

In AP 7 June, I wrote about the Minolta Vectis S-100 – a fully featured SLR that uses the now obsolete APS film format. I lamented the fact that with a dwindling supply of now expired film, any APS cameras in my collection were unlikely to get an outing. So it was a pleasant surprise to find a package containing 15 unused APS films handed to me by the postman. An AP reader had seen my column and sent them to me.

The Minolta was one of the most sophisticated APS models, so I decided to go to the other end of the range. The Fujifilm Nexia Q1 (below) is a shiny silver disc with a built-in cord, and as I hung it round my neck I felt like a 1980s medallion man. In fact, that may even have been Fujifilm's intention. It seems to have been marketed as much as a fashion accessory as a photographic tool – the perfect party camera, with the built-in flash guaranteed to capture the moment with the minimum of fuss, and perhaps with the added delight on the subjects' faces as they marvelled at your cutting-edge good taste. In the words of the manufacturer, 'the Q1 is the ultimate marriage of style and function'.

One of the main selling points of the APS system was its simplicity, as you simply dropped the cassette into the camera, and started shooting. The Nexia Q1 has no confusing knobs or dials, just the on-off switch and the shutter release. The 22mm lens (which equates to around 35mm in full-frame 35mm terms) is a useful length for social occasions, and according to the manual, the autofocus works from 0.6m to infinity. I must confess that I was sceptical about whether there really was any focusing involved, or whether those two dark windows either side of the viewfinder were purely decorative, to suggest a sophistication that didn't actually exist. This is a trick I've seen on a number of cheap cameras, but my negatives were nice and sharp at both extremes, although the fixed aperture of f/8 would give plenty of depth of field to play with.





BOTH PICTURES © TONY KEMPLEN

Tony's photograph of the gold statue taken at London's Barbican centre with the Nexia Q1

The camera is low-tech, and so was my approach to processing the film. While APS processing is still available commercially, I prefer to do my own. APS was never intended as a hobbyist format, and I'm not aware of any home darkroom equipment that was made for it. I therefore modified an old Patterson spiral to develop the film, then, in the absence of a dedicated APS negative holder, simply laid the film on my scanner bed and weighted it down with some glass microscope slides.

I didn't go to any parties, but I was able to try out the flash in one of the gloomy nooks and crannies of London's Barbican Centre, where it occurred to me that the gold statue (above) wouldn't look out of place in medallion man's tasteful bachelor pad!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. You can also see more photos from the Fujifilm Nexia Q1 at **www.flickr.com/tony_kemplen/sets/72157645032691410**

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



©DAN BUDNIK

Marching to the Freedom Dream

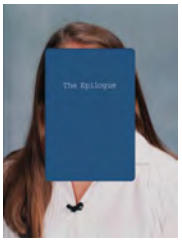
By Dan Budnik, Trolley Books, £50, hardback, 300 pages, ISBN 978-1-90711-247-8



THIS book has been a long time coming. *Marching to the Freedom Dream* was the result of a Kickstarter campaign back in 2013. The project smashed the ceiling of its intended monetary goal and managed to raise over £5,000 more than was needed. It's not difficult to see why. Dan Budnik's historic photographs cover the seminal marches of the Civil Rights Movement from 1958-1965 and the book is being published to coincide with the 50th anniversary of the momentous passing of the Civil Rights Act. Luckily, Budnik's images were recently rediscovered by *Time* magazine and it soon became clear that the photographer was perhaps one of America's best-kept secrets. Everything you would want to see is here: the people, the places and the speeches. It was an incredible time and it is now preserved within this set of remarkable images. This is a beautifully produced volume and a more than worthy purchase. ★★★★★

The Epilogue

By Laia Abril, Dewi Lewis, £35, hardback, 172 pages, ISBN 978-1-90789-354-4



LAIA Abril's book tells a tale that is at once simple yet deeply moving. *The Epilogue* is the story of the Robinson family and how they cope in the aftermath of losing their 26-year-old daughter to bulimia. Abril, in collaboration with art director Ramon Pez, reconstructs the life of the deceased, Cammy Robinson. Here we see flashbacks in the form of memories, testimonies, objects, letters, places and images. Moving through the volume, we get a sense of how a family deals with grief and guilt, all of which are a result of a dark and modern ghost. Beneath all this we find not just a story about one girl's family. Instead, we discover a story that has affected countless individuals and families throughout the world. ★★★★★

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EF 70-300mm f4-5.6 IS USM..... £389.00 £22.69 P/m
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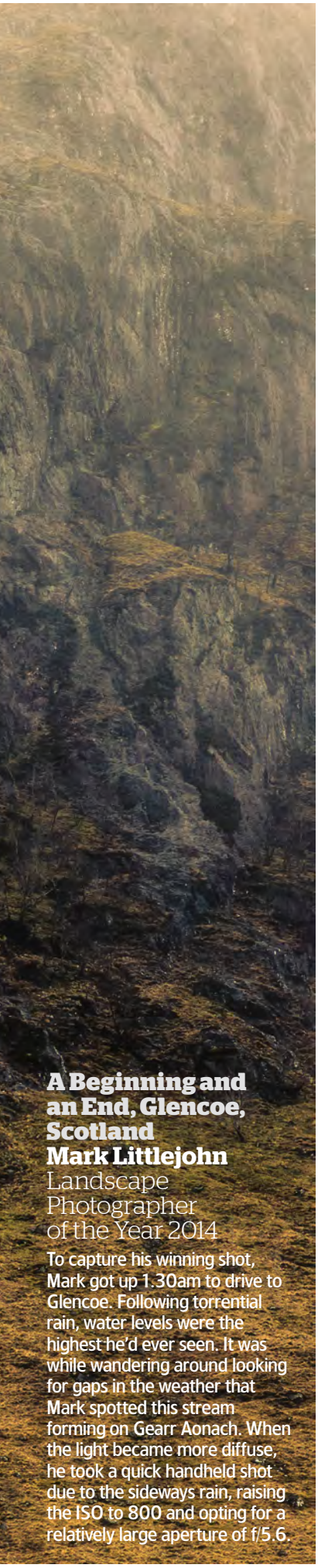
With competition as strong as ever, the winners of **Take a view Landscape Photographer of the Year 2014** have been announced. Here are our favourites

Take a view Landscape Photographer of the Year, one of the most eagerly anticipated competitions, returns for its eighth year. It is a major event in any photographer's diary, especially as it's such an accessible subject that everyone can capture and interpret in their own way.

Each year, the prestigious competition receives a staggering number of entries from amateurs and professionals around the world, celebrating the stunning and varied landscape of the British Isles. It's then left to the judges (including AP Editor Nigel Atherton) to pore over the submitted images and pick those that really stand out and inspire.

This year also sees the awards being held in association with VisitBritain and its Countryside is GREAT campaign that aims to get the world thinking differently about Britain so it is seen as a vibrant, inspiring and innovative place to visit. And as you can see from our selection, the photographs clearly highlight this.

All the finalists can be seen at the Awards exhibition – turn to page 15 for more information.



A Beginning and an End, Glencoe, Scotland
Mark Littlejohn
Landscape Photographer of the Year 2014

To capture his winning shot, Mark got up 1.30am to drive to Glencoe. Following torrential rain, water levels were the highest he'd ever seen. It was while wandering around looking for gaps in the weather that Mark spotted this stream forming on Gearr Aonach. When the light became more diffuse, he took a quick handheld shot due to the sideways rain, raising the ISO to 800 and opting for a relatively large aperture of f/5.6.

© MARK LITTLEJOHN

The Arts Tower, Sheffield, Yorkshire
Daniel Cook
Winner – Adult Urban View

To capture the tallest university building in England, Daniel took this shot from the public park and duck pond that sits at the base of the tower. While walking around the area, he noticed the position of the small, bare tree contrasting with the light wall created by the building in the foreground, and used that to convey the clinical feel of the tower's architecture.



© DANIEL COOK



© HARVEY LLOYD-THOMAS

Lancaut Peninsula, Wye Valley **Harvey Lloyd-Thomas**

Highly commended – Adult Your View

After a cold, clear night in January, Harvey knew the conditions were going to be ideal for temperature inversions that morning over the Wye and Severn rivers. At Lancaut, the meander in the Wye and the surrounding cliffs act as a natural bowl, where the cold air collects and mist forms. While the viewpoint from Wyndcliff is in Monmouthshire, the view is across into Gloucestershire, with the Wye forming the border between England and Wales.



© TIM HARRIS

Two Hundred and Six Beach Huts, Norfolk **Tim Harris**

Runner-up – Adult Your View

Tim wanted to show the diversity of the individual styles of huts along the coast at Wells-next-the-Sea, so working along the line of huts one by one, he took more than 200 shots to create this final composite image.



© JO TEASDALE

Fred 'n' Sue, Brighton, East Sussex **Jo Teasdale**

Winner – Adult Living the View

Captured during a blizzard on the Hove Lawns seafront in Brighton, Jo captured this image of Sue trying to make her way home in the snow, but Fred was only interested in having a social with his friends.

Last of the evening light on Durdle Door, Jurassic Coast, Dorset **Jake Pike** Winner – Youth Classic View

In this shot, Jake waited for the late evening sun to shine on the natural archway, while electing to include the coastal path to add some perspective to the image. The long exposure allowed him to show some movement in the clouds and to smooth out the sea.





© JAKE PIKE



© DAVE FIELDHOUSE

Take a view

COUNTRYSIDE IS GREAT BRITAIN

Derwentwater Reflections, Cumbria **Ross Hoddinott**

Highly commended – Adult Classic View

An early start on a still October morning rewarded Ross with this shot. Although overcast, there was just enough light play on Catbells in the Lake District to give added life and depth to Ross's composition, while the flooded gate naturally lends itself to being included as foreground interest. The shot is a single frame, as Ross envisaged cropping the photo to a more panoramic ratio.

© ROSS HODDINOTT

Bright Eyes – Hope Valley from the Great Ridge, Derbyshire **Dave Fieldhouse**

Winner – Adult Classic View

Dave had this shot in mind as he left the house at 3.30am, and as he watched the sun rise over Mam Tor he followed the path towards Hollins Cross. After firing a shot and being happy with his image, Dave started to enjoy his flask of hot coffee before noticing he wasn't alone in enjoying the view, quickly shooting a second photograph to include his new friend.

Wall Holm Island, Ullswater, Cumbria **Mark Littlejohn** Highly commended – Adult Classic View

This is a favourite part of Ullswater for Mark, thanks to the two trees giving it a lovely balance. While the forecast for the July morning was great, Mark wasn't able to get down there until a few hours after dawn. However, his timing turned out to be perfect. With the mist rising fast, it was a question of jumping in the car to chase the shot, and minutes later the atmosphere was gone.



© MARK LITTLEJOHN



Bowdown Berries, Newbury, Berkshire
Robert Oliver
Winner – Adult Your View

Rob had walked past this spot in his local woods on numerous occasions and had never given it a second look, but the dank and misty morning turned it into a different and unfamiliar world. The subdued colour palette of the lichens, mist and some dew-laden spiders' webs, together with the vibrant red berries, attracted Rob's attention this time.



The Take a view Landscape Photographer of the Year exhibition can be seen on the Mezzanine level of London Waterloo station from 1 December 2014 until 31 January 2015. Admission is free. The accompanying Awards book, *Landscape Photographer of the Year: Collection 8* (AA Publishing), is available now, price £25. The Awards are held in association with VisitBritain and the Countryside is GREAT campaign.



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LETTER OF THE WEEK

Film fan's views

I was interested to read David Chalwood's letter in AP 25 October and understand his sentiments. There is nothing around these days for us film fans. On the other hand, I can appreciate the views expressed by the editor. Although we are in a minority, I feel that this minority is a large one. I wonder if there would be any scope for a 'supplement' or sister publication to AP just for us?

Peter Flower's letter in the same issue was also of interest. How much 'innovation' is really needed? Perhaps not by the top-level professional photographers but us amateurs? Which brings me to Dave Kai Piper's *Viewpoint* column. How many of us consider what we need before we part with our money. Walking around London, I am amazed at the weight around people's necks. In the 1950s, I spent many happy years with a Halina 35X before investing in a Praktica SLR in the '70s. I now enjoy my Leica IIIc (bought in 2013). Is this because it does everything I want it to?

Finally, well done Roger Hicks on another thought-provoking *Final Analysis* on Ralph Morse's picture of Goering and Dr Stahmer.

Although not a digital person, I still enjoy AP tremendously. Keep up the good work.
Ted Hart, London SE2

It depends what photography means to you. For some, image quality is king. For others, it is the content of the image that is important. Some of my favourite images have been taken on my iPhone. It is the memory of a moment that means more to me than 100 shots of a landscape at sunrise – Richard Sibley, deputy editor



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Serious dangers

I have subscribed to AP for many years and recently retired after flying commercially for 36 years, so your article *Up, up and away* in AP 25 October caught my interest. First, from a hobby point of view, Dave Akerman's images were unspectacular. We have all seen far better photographs since we first ventured into space. Second, from a professional point of view, those who wish to 'enjoy' this form of photography should understand the serious dangers and possible financial downside to their fascination.

Sending up objects to pollute the levels at which commercial aircraft operate can only be seen as irresponsible. I shouldn't need to mention the obvious dangers posed to the machines with which they may come into contact and also, therefore, the humans that sit within them. The chance of causing a fatal crash to an airliner is quite remote, but the chance of serious damage is well within the realms of possibility.

I therefore see the escapades of Dave Akerman as rather silly, with fingers crossed that nothing untoward will occur. Moreover, I see the desire of AP to write such an article as uncaring and irresponsible. There is *no* mention of the dangers that might ensue, nor the possible criminal and financial implications if it all goes wrong.
DMA Smith, Cheshire

A quick visit to Dave Akerman's website (www.daveakerman.com) shows that he abides by the guidelines of the United Kingdom High Altitude Society (www.ukhas.org.uk), which states: 'Permission in the UK to launch balloons needs to come from the CAA (Civil Aviation Authority). For more details, see www.caa.co.uk.

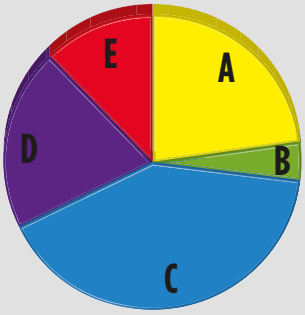


© DAVE AKERMAN

Visit www.daveakerman.com for advice about launching balloons

We should have made some of these details clearer when we published the article, and we would certainly not recommend that any readers undertake any aerial photography with weather balloons without someone experienced to guide them – Richard Sibley, deputy editor

Dave Akerman adds: 'All my launches have explicit permission from the CAA, which issues a



In AP 1 November, we asked...

Do you use the camera on your phone for 'proper' photography?

You answered...

A Yes, I've taken some images that I'm proud of using my camera phone	**23%**
B Sometimes, though I've never taken anything decent on a camera phone	**4%**
C No, I use my phone for snaps, but I save proper photography for my camera	**41%**
D No, I don't use the camera on my mobile phone at all	**20%**
E No, I don't own a camera phone	**12%**

What you said

'The camera that's with you is the important one and my phone is always with me'

'I voted that I use my phone camera for snaps, but in the past I turned one of those snaps into a 'proper' photograph that did well for me in a club competition'

'I don't know how often I have complained that I didn't have a camera with me when a photo oppportunity came up unexpectedly, totally forgetting that the phone in my pocket has a camera (that I never use)'

This week we ask

Would you like to try drone photography if you had the chance?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.



The 1 November issue's cover was from 7 September 1985. The winner is Gary Costello from Manchester, who was closest with a guess of 3 September 1985.

NOTAM (NOtice To AirMen) so that pilots know to avoid the area during the launch window.

'I commonly get phone calls about my launches, from pilots who see the NOTAM and want more details. Usually I'll request permission for a period of several hours (in case I need to wait for rain to stop or wind to settle, or have any technical issues). So my NOTAM might be for, say, 10am–4pm, and a pilot will call to ask what time I actually expect to launch, in case they can still fly through the area. NOTAMs are, by the way, issued for various reasons – firework displays, parachute jumps, model aircraft flying and tethered balloons, for example. Pilots have to know about and check these things.'

Unrealistic goals

Michael Nichols has taken some astounding pictures for *National Geographic* magazine over the years and is without doubt an artist at his zenith. However, while his winning entry in the Wildlife Photographer of the Year (AP 8 November) is a laudable *chef-d'oeuvre*, I cannot help thinking that the standard he has set creates an unrealistic goal for those of us who aspire to emulate or compete with his creations. A quick glance at his bio and list of equipment reveals he has no fewer than 21 Canon lenses with a combined price tag of £35,000! Plus a number of Canon camera bodies, including the two top-of-the-range models – just those two alone have a price tag of over £6,000! The competition was open to all and there were 40,000 entries. Are some competitions unfair? You be the judge!

Allan Jones, Devon



© MICHAEL 'NICK' NICHOLS/WILDLIFE PHOTOGRAPHER OF THE YEAR 2014

Michael Nichols' winning Wildlife Photographer of the Year image

Despite having all the equipment in the world, you can only use one camera and lens at a time. If you look through some of the other cameras used by the finalists, Nikon D300, D300S and D7000 cameras are all listed, as is a Canon EOS 600D – all of which are enthusiast DSLRs, and none of them current.

I feel that it is the opportunity to capture some of the magnificent images that gives some of these professional photographers a great advantage – Richard Sibley, deputy editor

Truly awesome!

Ivor Matanle's third article *Cameras at War* (AP 8 November) was truly awesome! We have all read and watched much about the Great War this year, yet I learned so much new information from these pages.

We know *what* happened, but through the lens (sorry) of Ivor, we gain a great insight into *why* events happened. And no one to my knowledge has previously identified the pivotal role of photography in shaping the conflict.

The article was a brilliant insight and written in such accessible style – thank you.

John Kirkham, Kent

In next week's issue On sale Tuesday 25 November



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David Tipling
David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. **www.davidtipling.com**

Coming home to roost

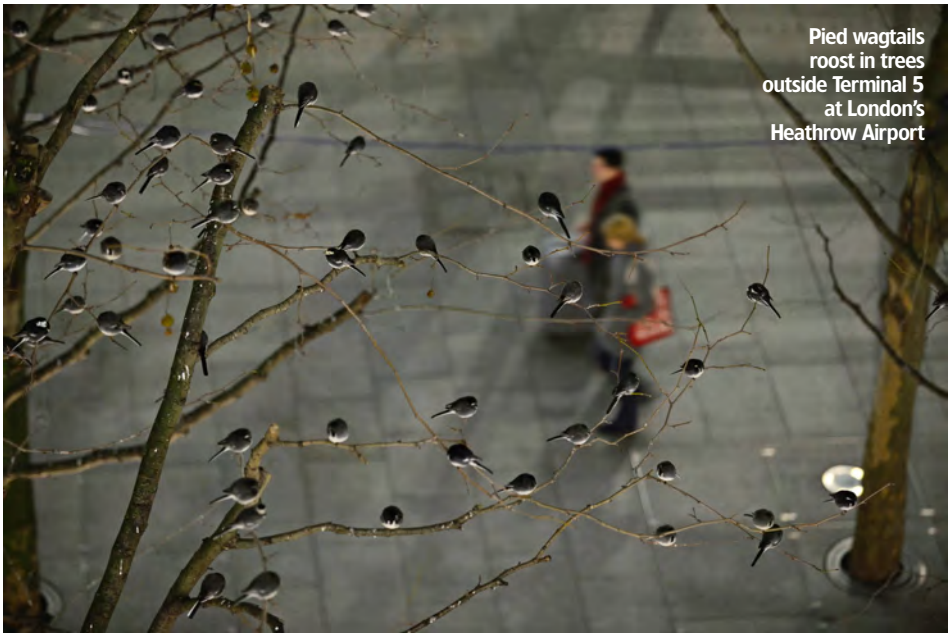
With millions of birds gathering across the UK, **David Tipling** looks at the photographic potential on offer

Above towns and cities this winter, starling flocks will twist and pulse like giant amoebas in the sky. At Terminal 5 of London's Heathrow Airport, as people scurry across departure halls and up and down escalators, outside in the gathering gloom, pied wagtails will descend in their hundreds to a few dimly lit trees below a multi-storey car park. In contrast, on wild windswept coasts, geese in their thousands will fill the sky as they arrive at their safe overnight roost sites.

These are just a few examples of avian gatherings that serve up great photography. The spectacle is the flock and, as flocks can be vast, a short focal length lens can often be more use than a telephoto. When half a million starlings are murmurating above Gretna Green in Dumfries and Galloway on a December evening, a short zoom such as a 24-70mm lens is ideal to capture their twists and turns, and ensures the whole flock is included in the shot. The shorter lens will allow the urban or wild environment to be very much part of the picture, too.

It is best to arrive well before the birds to scout out roosting locations. Once a roost starts forming, action can be fast and sometimes fleeting. There is no substitute for



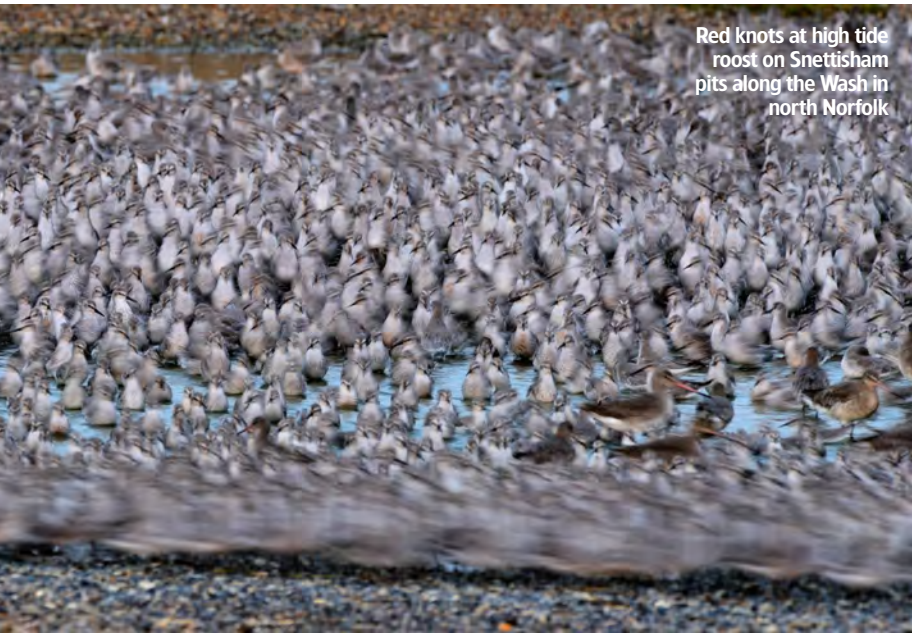


Pied wagtails roost in trees outside Terminal 5 at London's Heathrow Airport



ALL PICTURES © DAVID TIPLING

Starlings arriving to roost at the Palace Pier in Brighton, East Sussex, on a cold winter's evening



Red knots at high tide roost on Snettisham pits along the Wash in north Norfolk

DAVID'S TOP TIPS

Depth of field

Using a wide depth of field when photographing a large flock will enhance a feeling of depth to your image. Conversely, a shallow depth of field can help to single out individuals or small groups of birds when used in conjunction with a long lens.

Go wide

At many roosting sites, a wideangle lens can allow the landscape – whether wild or urban – to become an integral part of the image, resulting in a dramatic photograph.

Creative blur

Using a slow shutter speed of 1/15sec or less can create pleasing blurs when photographing restless knots or when big flocks are on the move.

Research

Scour the internet and bird forums for up-to-the-minute information on roosts. Many new locations, in addition to annual sites, pop up each winter, and you may find that a spectacular roost is occurring close to where you live. Bird forums can offer plenty of useful information.



About a million starlings arrive to roost and create a murmuration at Rigg, Dumfries and Galloway



Starlings arriving at roost in a car park in Gretna, Dumfries and Galloway

experience, and I find that I need one or two visits to work out the best spots from which to shoot. The exception to this is when photographing murmurating starlings. When birds of prey are actively hunting, these displays can be spectacular. There will, however, be evenings when the birds fly in and little happens, so visiting over a number of nights will pay dividends.

Spectacular roosts are not confined to our towns and cities. Wild geese, and in particular pink-footed and barnacle geese, roost in their thousands at traditional sites around the country. Geese can be photographed both going to roost in the evening and when they leave to feed at dawn. It is those dawn departures that often present the best opportunities, as they may leave en masse, filling the sky.

However, one group of birds that roost during the day are knots. They respond not to night and day, but to the tides, and are a favourite with photographers. Once the tide has covered the mudflats on which these birds feed, head for higher ground and look for rivers of knots moving restlessly throughout the flock. Try using a slow shutter speed to create beautiful blurs to give a real sense of motion.

Both waders and geese are very susceptible to disturbance, so never venture away from paths to approach a roost. Not only will you leave without photos, but you will also be very unpopular with others hoping to enjoy the spectacle.

The beauty of roosting bird photography is that even the shortest of lenses can be utilised, and while often overlooked, bird roosts in Britain can offer some world-class wildlife photography. If you take the time to look, there's sure to be a roost near you. AP

Location guide

Starlings

Photographing murmurating starlings has become popular with photographers in recent years. Some starling roosts may occur at a particular site one winter, but move the next. However, there are a few very reliable roosts around the country. Peak times for photographing starling roosts are from early November through to early February, and you need to arrive at least an hour before sunset.

Gretna in Dumfries and Galloway hosts a spectacular roost that has numbered in excess of one million birds. In recent years bird numbers have dropped, but it is still an impressive sight. This roost tends to move location each winter, but is normally within one or two miles of Gretna. You may need to check the internet or spend an evening scouting out the current location.

Brighton Pier in East Sussex once attracted a roost in excess of 20,000 birds. There has been a steady decline in recent years, so expect fewer birds, although they will still put on a show.

Aberystwyth Pier in Ceredigion can be a great location for shooting flocks of starlings against the pier and the setting sun.

Ham Wall RSPB Reserve on the **Somerset Levels** accommodates a roost in excess of a million birds each winter.

Other notable locations around Britain include the **Leighton Moss** RSPB Reserve in Lancashire and **Snape**, near Aldeburgh in Suffolk.

Pied wagtails

Pied wagtails flock to town centres and supermarket car parks to roost in winter, as these sites are always a degree or two warmer than the countryside. Trees with Christmas lights are often a favourite. Top sites include the trees lying in the quadrangle between the multi-storey car park and Terminal 5 at London's **Heathrow Airport**.

In **Tunbridge Wells**, Kent, a roost of a few hundred birds favour the trees in the paved shopping area at Royal Victoria Place. Many other towns and cities host pied wagtail roosts, so it's worth searching the internet to find information on a roost near you.

Geese

Pink-footed geese roost at a number of locations around the north Norfolk coast, including the Wash at **Snettisham**. View them from the sea wall at Snettisham RSPB reserve.

On the **Solway** in Dumfries and Galloway, close to 40,000 barnacle geese lift off at dawn with many heading over to the Wildfowl and Wetlands Trust reserve at **Caerlaverock** to graze. This is a great site, not just for photographing geese, but also for ducks and especially whooper swans.

Waders

Wader roosts are dependent on the tide and at some sites only the highest tides of the year offer good photography. The Wash at **Snettisham** RSPB Reserve in Norfolk is a popular location.

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A Panasonic Lumix DMC-GH4 attached to a DJI drone, for professional aerial photography and cinematography

Game of drones

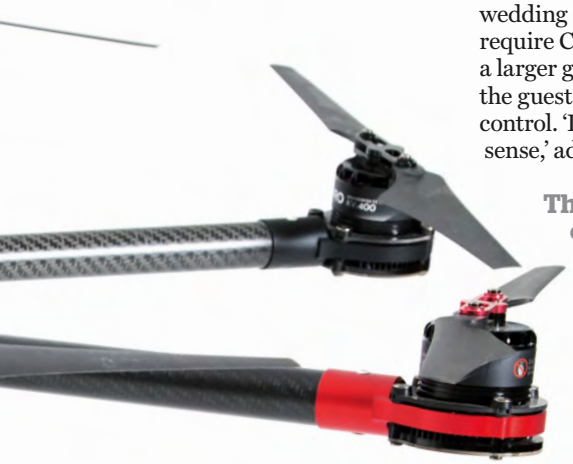
Drones may conjure up images of spies in the sky, military air strikes or Amazon testing them to deliver shopping to customers, but what are the rules for photographers looking to make use of this developing technology? **Chris Cheesman** explains

Drones are big news right now. The sprightly, unmanned devices have been used for many things, such as ferrying wedding rings to happy couples – during the ceremony – and could one day be called upon to deliver pizzas to guests at the reception afterwards, if required.

Business is brisk, for one manufacturer at least. This is not surprising, perhaps, when you can pick up a basic AA battery-powered model for less than £350, with a GoPro camera mount, plus spare propellers.

Photographic drone maker DJI Innovations says its sales have grown as much as five times year-on-year since 2009. Customers include the BBC, which used one of its Hexacopter models to garner footage of Brazil ahead of the World Cup, explains DJI spokesman Michael Perry, adding that enthusiasts make up roughly half of DJI's market.

So, what are the rules on drone operation, and can anyone use them?



wedding (not commercially), would require CAA approval because this is a larger group and it is unlikely all the guests would be under the pilot's control. 'It's down to people's common sense,' adds the CAA spokesman.

Rules for hobbyists

Photographers who plan to use a small unmanned aircraft (20kg or less) for commercial purposes require permission from the Civil Aviation Authority (CAA). However, enthusiasts don't actually need CAA permission, unless they plan to fly a drone close to people or objects.

'Specifically,' states the CAA, 'this means flight over or within 150m of any congested area, over or within 150m of an organised open-air assembly of more than 1,000 persons, or flight within 50m of any person, vessel, vehicle or structure not under the control of the pilot.'

It should be noted that flights are also restricted to 400ft above surface-level, unless appropriate air traffic control unit permission is obtained. Provided users adhere to the distance guidance (outlined above), drones weighing 20kg or less can be used for personal use without CAA approval. However, they must be flown within 'visual line of sight [of the pilot] and well away from people, property and congested areas'.

That said, if you plan to use one privately, with a few friends on public parkland, for example, then you shouldn't need permission, provided the people are in 'your control', according to a CAA spokesman. However, this appears to be a grey area, as the CAA suggests that using one to shoot a wedding (not commercially), would require CAA approval because this is a larger group and it is unlikely all the guests would be under the pilot's control. 'It's down to people's common sense,' adds the CAA spokesman.

The thorny issue of privacy

The Information Commissioner's Office (ICO) treats photos as data, but 'domestic' use of drone-captured images is completely exempt from the Data Protection Act. Journalism, literature and art are also exempt, under Section 32 of the 1998 legislation. The ICO – the UK's privacy watchdog – says that, unless exempt, drone users must comply with the Act if the images are for business use and the people pictured are identifiable.

However, where a photography business becomes 'art' – and therefore exempt from the Act – is unclear. Asked at which point photography becomes 'art', an ICO spokesman told AP: 'We can't comment on hypothetical situations. It is ultimately down to the owner of the organisation to comply with the law and determine if [the photos] have artistic merit.'

Drone use is covered by the CCTV Code of Practice. The regulator says it deals with each on a

'Provided users adhere to the distance guidance, drones weighing 20kg or less can be used for personal use without CAA approval. However, they must be flown within "visual line of sight"'



Drones can be fitted with an action camera, like this GoPro model, a CSC or even a DSLR



Taken in the skies above Bali Barat National Park, Indonesia

© CAPUNGAERO

View from above



Eric Dupin is the founder of the website **Dronestagram**, a site that aims to build a bird's-eye-view of the world

What led you to set up Dronestagram?
Last year, I attended a conference trip in St Petersburg in Russia. At the end of the event, we had a group picture. A drone came up from the sky, hovered over the field near the group, and took pictures and videos for the event website. I asked myself, 'Where can I see the pictures? Is there a platform that gathers pictures made with drones?' The answer was no and the idea was born! I decided to create Dronestagram.

What makes drone photography so different from other forms of aerial photography?
It is a kind of new visual language, a bird's-eye view, something we've never seen before. We had satellite view, airplane view and Street View. Now there's a new layer: the drone view. It's more spectacular, and closer to the ground and to the landscapes.

Why is there such concern about drones?
People are always worried about their privacy. It was the same when camera phones arrived on the market. But people will soon realise the positive things that drones can bring to them, such as stunning aerial views, helping to find lost people, and even saving lives by bringing medicines in some emergency cases.

Do you think the strict laws and regulations surrounding drones are necessary or an overreaction?
In certain countries like Spain, where they banned drones, it is clearly an overreaction and a denial of democracy. For the rest of us, we need clever regulations for the good of everyone.

What drone models/cameras do you use for your own work and why?
I mainly use a DJI Phantom with an on-board GoPro 3 camera for aerial shots. And for fun and immersive flights, I own a Hubsan X4 FPV with a pair of video goggles. That's a totally amazing machine!



The Tamul waterfall in Mexico

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'Provided they are flown responsibly, users should not encounter any public backlash. But as with other new technologies – such as Google Glass – "there's a period where user etiquette is not clear"'

case-by-case basis and can be contacted for advice (see contacts information below). The distinction is important because data-protection rules also give people in such images a right to ask for their photos to be deleted if they have not given consent beforehand. Also, drone operators must alert potential subjects that they plan to use the device for such purposes in a given area. The ICO says such 'privacy notices' could take the form of letters posted to people's homes (with the address of a website where the photos will be published), or messages on social media.

Prepare for take-off

No specific permission is required from a landowner to operate a drone over private land (subject to the safety distance rules), but permission of the landowner would be required if an unmanned aircraft is taking off from, and/or landing on, private land.

The CAA will not allow unmanned aircraft to 'present or create a greater hazard to anyone (or anything) than the equivalent operations of manned aviation'.

Drones may not be toys but they are flying off the shelves, it seems. And provided they are flown responsibly – and not close to people and airports, for example – users should not encounter any public backlash, says DJI's Michael Perry.

However, he admits that, as with other emerging technologies – such as Google Glass – 'there's a period where user etiquette is not clear'.

This month, British pilots called for tougher regulations on drone use, for public protection.

London-based lawyer Charles Swan says drones are 'a massive area' legally, with different laws that may apply to different situations.

'Whether current privacy, harassment, trespass and other laws in the UK are adequate to deal with disputes involving drones remains to be seen, as and when the use of drones becomes more widespread in the UK,' explains Swan. 'If it becomes a major issue, there may need to be specific legislation.'

Spies in the sky

A row about drone use on a US beach in June, over perceived invasion of privacy, may be a case in point. It actually led to a woman's arrest. Part of the 'social acceptance' is about educating the public about the technology, asserts Perry. Either way, the UK, France and Germany are leading the way in drone take-up across Europe, with the US being DJI's largest market, and growing demand from the Middle East. Recent clients include the Peruvian government, which plans to use a Phantom drone to help create a 3D map of ancient ruins.

The evolving technology is allowing users to focus more on their images than navigating the drone. The latest tech involves a ground-station capability for a DJI Phantom drone, previously only available for higher-end systems. 'It allows you to set GPS waypoints on your phone,' says Perry. 'You then hit "go" and the system will navigate the course by itself.'

So, while there are many laws and regulations for photographers to consider, it seems drone imagery is well within the reach of amateurs and professionals looking to create captivating images using this still relatively new technology. AP

Contacts: Training and accreditation – EuroUSC: www.eurousc.com, 0208 133 2651; **Resource Group:** www.resourcegroup.co.uk, 01905 368 550; **Civil Aviation Authority:** www.caa.co.uk, 0207 379 7311; **Flight Operations Inspectorate**: 01293 573 525; **Information Commissioner's Office:** www.ico.org.uk, 0303 123 1113; **RC Geeks** (one of DJI Innovations' main dealers in the UK): rcgeeks.co.uk, 01737 457 404



Matt Setall's stunning aerial views of Philadelphia, and below, the Phantom 2 Vision Plus drone he uses

Access all areas

Matt Satell is a drone enthusiast and founder of Philly By Air, a website that showcases his aerial images of Philadelphia in the USA. He talks to **Oliver Atwell**



© MATT SATELL


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How did you get into drone photography?
I've always been really interested in technology and drones fascinate me. I've had mine for around six months. I initially started flying it around the suburbs of Philadelphia taking aerial videos. Eventually, I decided it would be really great to have a place to showcase my images, as they offered a unique vantage for the city and the surrounding area. That's why I started Philly By Air. It's had a really good reception.

What makes drone photography so different from other aerial photography?
It's a lot more accessible and you have a lot more flexibility. When you're flying a helicopter, you can't go any lower than 400-500ft. With a drone, you're able to manoeuvre it into tight spaces, or at least places that would be inaccessible for a helicopter. Then you can achieve a whole different vantage point and range. Drones give you very different shots to the kind of thing you'd usually see.

When you first started producing your images, did you do a lot of research into the rules and regulations surrounding drones?
I definitely did. I had to find out what the situation was out there. Actually, there's a decent amount of grey area regarding the US regulations on it. As it stands now, the Federal Aviation Administration (FAA) has put out guidelines that state you can't fly any higher than 400ft. Also, you have to maintain line of sight – eye contact – with the drone. That makes practical sense. In addition, you can't use the drones for any commercial purposes. That's been an interesting one, because there are so many different potential uses for drones in industry and business.

With that in mind, we've recently seen that the ban on commercial use has been challenged in the US court system. The FAA tried to fine an aerial photographer for using a drone in a particular area. However, the judge ruled that they didn't have any enforcement mechanism because the FAA's rules are just guidelines, as opposed to formal regulations. So that's why we have a grey area right now. The FAA has these guidelines, but the court system says they can't be enforced. Right now they're working on creating more formalised regulations, which I believe will end up needing to be passed by Congress to be enacted. It's a bit of an unknown.

Many big businesses have been wary about embracing drones because of that uncertainty. But I know there are a lot of drone pilots out there who have started to commercialise. I've personally had a few opportunities to take aerial photographs of businesses. There are tons of opportunities out there.

Why do you think people are so wary of drones?
I think it's like any new form of technology: people are apprehensive about it. I think there's a lot of misunderstanding about drones, to be honest. A lot of it gets sensationalised by the media and there are a lot of privacy concerns about drones being flown into people's backyards. That said, the drones on the market are pretty loud, so honestly, if you want to spy on someone, there are much better and quieter ways to do it.


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Tell me about the drones you use for your own work
I use a drone from DJI called the Phantom 2 Vision Plus. DJI really is the leader in consumer drone technology. Every six months to a year, it releases a new model. The newer models will be capable of flying further and have a better camera. It's going to be amazing to see where the technology goes in the next five years or so.

How are you able to control what you photograph?
The drone comes with a remote-control receiver and you connect that to your smartphone. You download an app, and the phone and receiver connect wirelessly. They talk to the drone through a localised Wi-Fi network. Through my phone, I'm able to see in real time exactly what the drone is seeing. That offers me a proper perspective and allows me to set up the perfect shot. Using the phone, I can tell the drone to take a picture or video, and I can also see all the flight data as well: how high it is, how fast it's moving, how far away it is – basically everything that I need to fly safely.

What kind of angle of view are you able to achieve with the camera?
You can achieve wideangle, definitely. When you take the pictures, it comes with a slight fisheye effect. I do some post-processing work to take that out. But I've also done some work where I've stitched together multiple photos to create a panorama.

What about image quality?
The image quality is pretty strong – it's a 14-million-pixel camera. I do a fair amount of post-processing on the back end to edit the colour saturation and things like that to really make the images pop. But overall, the quality for still images is pretty high.

How far away can the drone travel from the controller?
It can go to around 1,000ft.

Is there anything you'd like to see added or improved in future drone models?
I hope future models continue to improve on the camera sensor so they can take better and better images. The video footage is OK but it's not great. That's a real area of opportunity.

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NIKON F2 DATA CAMERA SET

In this issue we feature one of the rarest Nikon cameras ever made, the F2 DATA camera. There were two versions made for advanced scientific/industrial applications – the F2 Nikon MF-10 36-exposure and the MF-11 250-exposure Data Backs.

The F2 DATA cameras were only available in a black finish with "F2 DATA" engraved beside the serial number. They were sold with either the F2 eye-level (DE-1) the F2A (DP-11) or F2AS (DP-12) Photomic finders. Built into the Data Backs was a high-intensity, short duration electronic flash capable of synchronisation at any shutter speed which allowed you expose your chosen data onto the film. The film is illuminated from the rear via a precision 10mm f/1.8 lens (comprising of 4 elements in four groups). Both MF-10 and MF-11 databacks offer three separate devices for entering data – a clock, a dating unit and memo plates. The memo plates could be used for entering hand-written information such as lens settings, shooting location, type of film, etc.

The design of the MF-10 and MF-11 data backs enables one to superimpose exposure-related information onto the left edge of the frame, including date, time, etc. The F2 Data camera bodies are virtually standard except for two unique elements to ensure the most precise data-recording operation. The F2 Data cameras were supplied with the MD-2/MB-1 Motor Drive unit sets. This example is in like-new condition complete with all original maker's boxes.

Keep calm and carry on



Continuing our look at the history of photography and AP through its advertising, **Richard Sibley** looks at the ads that were published during the Second World War

In the years between the First and Second World Wars, Britain's appetite for photography grew rapidly. Cameras became smaller and photography became more accessible to those who wanted to take up the pastime.

With this increase in popularity came a growth in the number products available, and the number of shops and services looking to satisfy the demands of photographers. The amount of advertising in *Amateur Photographer* increased as a result, and as would be the case for many years, photographers bought AP as much to find out the latest prices and stockists for products as they did for advice and commentary on their pastime.

The outbreak of war

In 1939, everything was to change. When Germany invaded Poland, just over 20 years since the end of the First World War, the Editor of AP was FJ Mortimer. He wrote of the Great War in the issue of AP dated Wednesday 6 September 1939: 'Many prophesied in 1914 that amateur photography would be one of the casualties of the war; actually, in spite of uncommon difficulties, it thrived more than ever, because it proved itself an invaluable link between men on service and their homes.'

However, once again, the reinstated Defence of the Realm Act (DORA) was about to be put into place. Mortimer tried to be positive about the impending restrictions on photography that were about to be enforced: 'The resurrected DORA, of course, has her eye on cameras, which are unknown instruments of destruction; but the amateur photographer, with the common sense which all amateur photographers possess (or they would not be amateur photographers), will not stray in specified areas without a permit. In any case he will not want to do so, for his subjects lie in other directions, more than ever in wartime, because, whilst the world descends to ugliness, it will be all the more incumbent upon him to seek what remains of the beautiful and the quiet.'

Above: The front covers of AP regularly featured Ilford adverts, such as these for the 'Men of Arnhem' exhibition at the Ilford Gallery

Below: With night-time blackouts across the UK, many companies took the opportunity to advertise their enlargers and darkroom supplies





Escapism

Photography was an excellent form of escapism for its practitioners during the war, and advertisers





The Angels of Mons

ONE OF the more interesting advertisements featured a reference to the legendary Angels of Mons, a group of angels that are said to have protected the British Army during the Battle of Mons in 1914. There seems to be no evidence that the story was started by any of the soldiers present at the battle; instead, it appears to be a myth.

GB Equipments Ltd came up with a solution for the origin of the legend, saying in its adverts that the celestial images seen by the soldiers were actually projected images 'sought to strike fear into the hearts of battle-weary men'.

That somewhat tenuous advert went on to explain that: 'As in the last war so in this, cinematography is playing an important role. Much will be written when the war is over on the numerous ways in which its application has helped the war effort. So you will not expect to see GeBescope 16mm projectors and equipment again in the civilian market until the war is won.'



took this opportunity to sell their goods in a variety of different ways.

On 1 September 1939, until 23 April 1945, darkness descended on Britain. Street lights were turned off, car headlights were dimmed and home windows were covered with blackout cloth. The night-time darkness and blackout blinds had an unintended benefit to photographers – rooms could be easily transformed into home darkrooms.

Ensign was one of the largest photographic manufacturers in Britain, making everything from cameras to enlargers and projectors, and along with other manufacturers it seized the opportunity to advertise its goods.

'Photographers need not worry. They have the finest hobby in the world to practice – and the most suitable one, too,' read the Ensign Advert in AP 27 September 1930. 'Think of the pleasures in enlarging all the good summer negatives, taking more by artificial light, developing, printing, making and projecting slides and transparencies. Is there any limit to what the photographer can do this winter?'





Above: GB Equipments' 'Angel of Mons' advertisement from January 20 1943

Left: Supplies of the Super Eljy, and other French cameras, became hard to find

The Westminster Photographic Exchange even wrote in its adverts that some of its 'customers have told us that they are have taken their enlarging equipment to their ARP [Air-Raid Precaution] Shelters!' Never let it be said that photographers are anything other than resourceful.

Supply and demand

All over the world factories diverted their attention to the war effort. However, many photographic factories simply supplied the majority of their goods to the armed forces. New products were designed and developed, with an obvious need for cameras, lenses and film for aerial reconnaissance.

Ilford even managed to develop new films during the war, including HP3, which has since evolved into the HP5 film that is still available today. Many films and chemicals were in short supply,



FJ Mortimer (1874-1944)

FJ MORTIMER remained as Editor of AP for most of the Second World War, but died when he was killed in a German bombing raid on his way to the editorial office.

Above left: German cameras were still advertised in the pages of AP when war broke out

Above: As the war came to an end, Ilford reminded us that stocks of its various films would slowly return to normal

Above right: Like Ilford, Dufay Chromex films were also in limited supply during the war

Above far right: Many Ross lenses were used for military purposes during the Second World War

though, and Ilford liked to remind AP readers, on an almost weekly basis during the war, that it hadn't forgotten about them.

During this time, Ilford advertisements dominated the covers of AP. Many of the images that featured in these adverts were of soldiers or sailors in combat, although a number were staged or were pictures of combat training – civilian photographers were banned from photographing scenes of battle.

Some of the patriotic and rousing images used in the Ilford advertisements were also featured in exhibitions held at Ilford Galleries, at 101 High Holborn in London.

Ross Lenses also promoted the part that its goods were playing in the war effort, with a full-page advert picturing a young pilot getting in his plane with the slogan 'Ross lenses: At present focused on Victory! – and then for every photographic purpose!' (See image on opposite page).

It does seem a little strange that companies were advertising products that photographers may have found difficult to source, let alone afford, but it was all part of a greater marketing and PR plan to keep the brands in the public eye. It also served to keep *Amateur Photographer* going during the war years. The magazine was in limited supply due to restrictions on the use of paper, and as such it had to be ordered specifically from the newsagent to make sure that excess copies weren't wasted and more precise numbers of the magazine could be published.

Of course, it wasn't just Britain that was affected. All over the world, and more specifically Europe, limited production of certain goods meant they were difficult to obtain. Interestingly, there were still German-made Leica and Contax cameras advertised for sale in some issues of AP during the war. Other stores traded on the fact that certain cameras were in limited supply.

One such camera was the French-made Super Eljy. In 1939, Claude Lyons, of Tottenham Court Road in



'With the end of the war in sight, many companies again reminded us that much of their stock was being used for the war effort'

London, explained that, 'Increased production costs have already enhanced the price of the Eljy in France, but we foresaw importation difficulties and secured adequate stocks before the outbreak of the war. Hence, while these stocks last, there will be no increase on the modest five guineas your dealer asks for this amazing camera.'

Indeed, the Super Eljy is quite an impressive camera. At the time, it was one of the smallest and lightest cameras you could buy. I have a personal interest in them, having been given one by a family friend whose father had owned it. It is incredible to think that cameras such as mine were being used not just at home, but also by British, French and possibly even American and German soldiers at war. This camera is also rumoured to have been used by spies due to its small size.

The end of the war

With the end of the war in sight, many companies again reminded us that much of their stock was being used for the war effort. Dufay Chromex took out a full-page advert in AP 16 May 1945 stating that: 'Every bomber that flies carries at least one part made by Dufay Chromex Limited. Dufaycolor films are available only in very limited quantities. Full Dufaycolor services will be restored as soon as conditions permit.'

Perhaps more notable was AP's front cover of the 4 July 1945 issue, where the very simple image reminded us that despite the war in Europe being over, 'The quota restrictions are still in operation... But normal times are coming when ample supplies of Ilford Selo films and Ilford plates and papers will be available, and we hope it won't be much longer.'



The war effort

THERE was obviously a demand for photographic equipment from the military, which needed cameras, enlargers and lenses for a variety of different purposes – the RAF demanded cameras for reconnaissance, for example. Interestingly, German cameras were still on sale, and Wallace Heaton even posted adverts saying: 'The RAF needs your Leica or Contax now!' (above).

Another advert stated: 'In order to win the war quickly, everyone must make their maximum effort now. And there is a part – a very important part – which every photographer can play; it is to see that your apparatus is doing a WAR JOB. Cameras, accessories, projectors, micro-apparatus are all wanted for work of the highest importance'.

Prices of goods, new or second-hand, were subject to price controls, to prevent rises in inflation and the cost of living. As such, Wallace Heaton guaranteed that the price paid by them for any Leica or Contax would be 'the highest price possible. We are convinced that the amount we pay now will buy you far more after the war than the camera you sell now. Until further notice we guarantee that every Leica and Contax we buy will be sent to the Ministry'.

Wallace Heaton took out an advert asking for cameras on the cover of AP 13 January 1943 (below).



In the next instalment of this series, we will look at the advertising that featured in AP in the **1960s, '70s and '80s** as SLR cameras from **Japanese manufacturers** rose to dominate the camera industry

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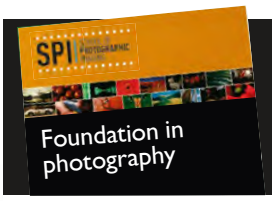
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Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Adding dramatic contrast

THIS photograph from Colin Howard comes from a Kodak Tri-X negative, with a scan then made from a black & white print. The scanner has captured a wide range of tones, although the highlights were most likely burnt out in the original print. However, the sharpness falls off from the foreground onwards and I can see halos around the people. These were probably caused at the scanning stage. This is a photograph that needs more contrast in order to convey the dramatic contrast of the original scene and give photo the photo the appearance of having extra sharpness.

Submit your images
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



1 Basic panel adjustments

I opened the original TIFF scan in Camera Raw. In the Basic panel I carried out a few tone edits. I decreased the Exposure, but boosted the Contrast slider so the image was slightly darker, but a lot more contrasty. I then applied a negative Highlights adjustment to preserve the highlight tones, and a negative Shadows adjustment to darken the shadows.



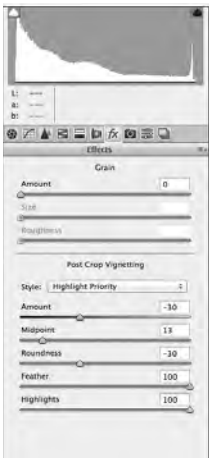
2 Add Clarity

The previous step did a lot to boost the tone contrast, but I also found it necessary to apply a high Clarity setting. Doing so helped boost the midtone contrast, which was particularly noticeable in areas such as the cobbled street and the details on the sides of the buildings, where the increase in Clarity helped add more definition to the overall scene.



3 Add a post-crop vignette

In this last step I went to the Effects panel and adjusted the sliders to add a darkening vignette. The low Midpoint setting focused the vignette more towards the centre. The +100 Feather setting made the vignette edges nice and soft, and the +100 Highlights setting used here (in conjunction with a Highlight Priority Style vignette) preserved the highlight detail towards the edges of the photo.







Lightening an image

IVOR Levy's raw image has been carefully exposed to preserve the detail in the bright highlights where the sun is clipping the man. However, when shooting in raw mode there is usually room for manoeuvre at the post-production stage, where one can adjust things like the Exposure setting to achieve the desired overall brightness. Because this image was captured using a good-quality DSLR and a good lens, using a fast shutter speed, there was plenty of sharp detail and tonal information. I opted for a delicate tone output, in which the subtleties of the shadow tones were brought out and balanced with the highlight detail in the clouds.

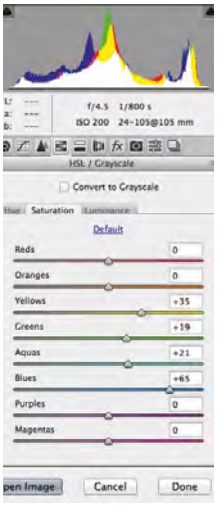
1 Exposure lightening

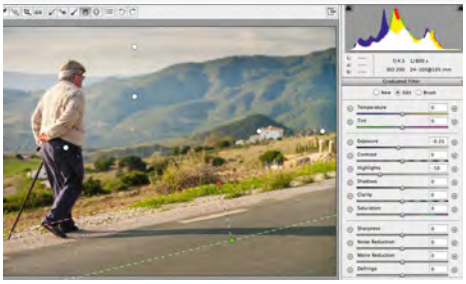
The first step was to open the raw image via Camera Raw and lighten it using the Exposure slider in the Basic panel. As the original image was quite dark, I needed to raise this to +1.65. The 'as shot' colour balance in the original was a bit on the cool side, so I went through the White Balance menu options and selected the Flash preset setting, which made the photograph appear warmer in colour.



2 HSL adjustments

I then adjusted the remaining Basic panel sliders to optimise the tone contrast. In particular, I adjusted the Whites and Blacks sliders in order to maximise the tone contrast. Having done that, I went to the HSL/Grayscale panel and adjusted the Saturation sliders in order to selectively boost the colour saturation for the Yellows, Reds, Greens, Aquas and Blues.





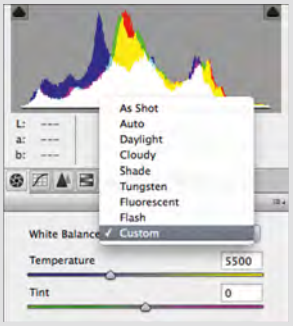
3 Graduated filter adjustments

I selected the Graduated Filter tool and added a graduated filter adjustments to darken the outer areas of the image. The highlighted filter adjustment was used to selectively darken the road using a combination of a negative Exposure and a negative Highlights adjustment.

White balance adjustments

One of the advantages of shooting in raw mode is that the only thing you have to get right is the ISO and exposure settings. When processing a raw image using a program like Camera Raw, you can set the white balance later. Having said that, I find it saves time if I set the white balance setting on the camera to auto. but you can change this easily later if you need to.

Shown here is the Camera Raw White Balance menu, which lists a number of useful presets. Among them is an Auto option, whereby Camera Raw carries out its own auto-analysis of the image and selects a white balance setting. There are also the Temperature and Tint sliders, where you can adjust the white balance manually, and there is the White Balance Eyedropper tool that can be used to calculate a white balance setting based on a measured reading.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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The Airport Roller Derby is an ideal case for the frequent flyer. **Jon Devo** tries it out

At a glance

- Space for two DSLRs, a 15in laptop, up to seven lenses and a tripod
- Removable four-wheel system with smooth rolling action
- Rapid-access side pocket
- Meets most aeroplane carry-on limitations

MADE from high-quality nylon that's coated in durable water-repellent fabric and measuring 35.6 x 55.9 x 22.9cm, the Airport Roller Derby case is a premium option for the frequent flyer.

Spacious and well designed, the Airport Roller Derby from Think Tank Photo has capacity for two DSLRs, up to seven lenses (depending on size), a 15in laptop, accessories such as chargers and some carry-on essentials. Depending on your configuration, it's also possible to fit a 400mm prime lens inside.

The replaceable wheels roll smoothly and make transporting heavy equipment a lot less taxing than carrying it.

Verdict

This is a case that has it all, from space to attach a tripod to a dedicated sleeve for a tablet and notebooks that slips into the front of the laptop slot. A quick-access side pocket and reinforced back panel have also been included. The case features soft padding on the handles that makes it comfortable to use, and complies with most airline restrictions. It also has lock and cable security zippers for peace of mind whenever it has to be left in storage. Although it's pricey, it definitely feels worth it.



Hand luggage
The Airport Roller Derby case is close to the maximum size most airlines will allow to be used as hand luggage.

Roller
The case's telescopic trolley handle can be extended to either 39in or 42in, while its four wheels can be removed when necessary.

Premium build
A reinforced back plate, abrasion-resistant zips and durable water-repellent nylons are all part of what make this case hard-wearing.

Rain protection
A removable rain cover is provided, which fits around the entire case to further protect kit against bad weather.

Amateur Photographer Testbench GOLD ★★★★★

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Lowepro Pro Roller x300 AW
£400
store.lowepro.com
This case has a ballistic nylon hardshell exterior intended to provide high-impact protection. It also has a shock-absorbing design and an all-weather cover built into it.



Tamrac Big Wheels SpeedRoller 2X
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www.tamrac.com
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Triggertrap Mobile App 3.0

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- www.triggertrap.com

TRIGGERTRAP Mobile is an app that allows you to release your camera's shutter using a smartphone or tablet. While it's capable of being a simple cable release, it also offers multiple time-lapse options and sensor modes that use your device's camera, microphone or accelerometer to fire the shutter. The app is free, but it requires a dongle that plugs into your smart device's headphone socket and a connector cable for your camera. A kit with both costs £22.99, and additional cables for other types of camera are £6.99 each. Alternatively, a £19.99 adapter allows the app to trigger flash units for high-speed photography.

Version 3.0 is available for Apple users, and besides being optimised for iOS 8 it has been redesigned to work better on larger-screen devices. It's also been streamlined, with some functions removed. As a result, it feels more focused on its primary purpose. Some tuning of the settings can be required for certain cameras, but it's certainly worth a try for experimenting with time-lapse photography.

Andy Westlake



Amateur Photographer Testbench Recommended ★★★★

LockCircle Camera Professional Body Cap

- €102.53 (around £80.89/including shipping)
- www.lockcircle.com

THE LOCKCIRCLE is a metal body cap for your camera that is precision-milled from a chunk of aluminium – so it's just what you've always needed. The only differences between this and the plastic body cap that came with your camera (for free) are that it has a protruding grip with a knurled edge and a small divot in it that catches the locking mechanism of the camera lens mount. It also adds 108g to the weight to your camera, but who cares, right?

The LockCircle is available in Canon EF and Nikon F mounts, and comes in silver, titanium and matt black variations. It's easier to remove and significantly more durable than the provided plastic body cap, but if you lose body caps like I do, at €100 a pop, misplacing this is going to hurt you a lot more. The LockCircle body cap is for the photographer who has everything, being wonderfully over-engineered and wholly unnecessary, but tempting enough to still be considered.

Jon Devo

Amateur Photographer Testbench ★★★



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www.whatdigitalcamera.com/gsa



At a glance

- 40-megaray, 1/1.2in sensor
- 30-250mm (equivalent) f/2 lens
- ISO 80-3200
- 4in, 1.15-million-dot tilting touchscreen
- £1,299.99

Is this the future?

The **Lytro Illum** is a unique camera featuring Light Field technology that allows images to be refocused after shooting. **Andy Westlake** investigates its exciting potential

Data file

Sensor	40 megaray, 1/1.2in Light Field CMOS sensor
Lens	30-250mm (equivalent) f/2
Sensitivity	ISO 80-3200
Screen	4in tilting touchscreen, 480 x 800-pixel resolution
Dimensions	86 x 145 x 166mm
Weight	940g
Website	www.lytro.com



The Illum uses a large tilting touchscreen to change many of its settings

Back in October 2011, Lytro announced its intention to transform photography with its first Light Field camera. By measuring the angle at which light rays hit the sensor, as well as their intensity, the company promised the ability to refocus images after shooting. The company coined the term 'Living Images' to describe this ability to explore depth and focus.

Unfortunately, the first Lytro camera looked more like a toy than a tool, and at £400 it was pretty expensive for a product that promised to solve the 'problem' of focusing for consumers – especially as even the cheapest digital compact cameras have pretty sophisticated and accurate autofocus systems anyway. Its image quality wasn't up to much, either, so the camera garnered little interest among buyers, despite its undoubted technical cleverness.

What the first model did provide, though, was proof of concept: it genuinely produced images that could be refocused after shooting, Now Lytro is back with a completely different product, aimed at a very different target market and with a price to match. At a penny under £1,300, the unusually designed Illum is being put forward as a serious creative tool for professional and enthusiast photographers.

It's pretty important to understand, however, that Lytro doesn't want you to replace your existing camera with an Illum. Instead, it's positioned as a rather different kind of tool – one that can complement a conventional camera rather than replace it. It's still offering images that can be refocused after the event, but now this isn't necessarily being proposed purely as a 'fix' for autofocus. In fact, as the image can only be refocused within certain bounds, the lens does still have to be focused almost as usual.

What the Illum offers is the ability to manipulate focus, depth of field and even perspective (to a degree), after the image has been taken. This is done using the supplied software, which is available for both Mac and Windows computers. It doesn't just generate stills as output, either, as it can also be used to create animations that explore the depth properties of the subject, with transitions between focus planes and different depths of field. Some of the effects it is capable of producing seem, at first sight, to be impossible from a single exposure.

It's clear that with these abilities, Lytro sees the Illum as a unique creative tool in its own right – a way of making and manipulating images that's completely new and different to anything else on the market. After some time using the camera, I'm beginning to think that the company may have a point.

Lytro Desktop software

Of course, there's not a lot of point in shooting Lytro's Living Images if you can't do anything with them, and this is where the Lytro Desktop software comes in. It imports the camera's huge LFR raw files – 55MB a shot – and converts them to something that can be viewed and shared.

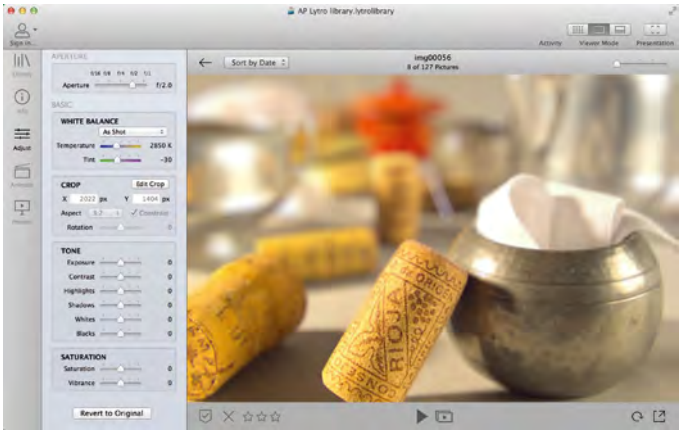
The software has conventional processing controls such as exposure, white balance, and shadow and highlight adjustments. But crucially, it also offers refocusing and depth of field controls. You can focus on any subject in the frame simply by clicking on it, and move an aperture slider from f/1 to f/16, watching more and more of the scene come into focus as you do so. It's even possible to emulate the effects of a tilt lens, making a focus plane that's not parallel with the sensor. Needless to say, this is all very impressive, especially the first couple of times you use it.

Eventually, of course, you become used to all this technical wizardry and have to start trying to do something practical with your images. Here you get several choices. Still images can be output at 4-million-pixel resolution, and you can also create stereoscopic pairs in the JPS format, if that's your thing. However, 3D never really caught on when camera makers tried to push it a few years ago, so we don't imagine it will suddenly come into fashion now.

Processed LFR files can also be uploaded to Lytro's website with your exposure and colour adjustments intact, where users can explore their depth by clicking on the various planes of focus.

Perhaps most interestingly, though, it is possible to create animated videos that explore the depth of your pictures in detail. You can create keyframes with different focus points, and apply a variety of preset transitions between them. At the moment, you don't get as much control over this process as I'd personally like, but with the right images these animations can be very effective indeed. Obviously, we can't show these in a printed magazine, but you can see some examples on our website.

One drawback right now is the sheer amount of time needed by the Lytro Desktop software merely to import your files, or output them to easily viewable formats. On a high-end MacBook Pro dedicated to running the software, I found it took 8mins to import just 24 image files using the internal SD card reader. Extrapolate this to a not especially intensive shooting session of 100 images and you're looking at half an hour just for import – and this is on a fast computer. Using a mid-range Ultrabook running Windows 8.1, it took me more than 38mins simply to copy and process the same 24 raw files off an SD card, and over 1min to output a 4-million-pixel JPEG still. It's difficult to see many photographers finding this entirely acceptable.



The Lytro Desktop software allows refocusing by clicking on the image, and has an aperture slider to manipulate depth of field



Design and operation

From the moment you first lay eyes on the Illum, it's clear that this is something really quite different. Industrial design is often as much about conveying a message as anything else, and in this case the point is clear. With its prominent lens section and handgrip, and matt-black finish, Lytro is saying that this is a serious camera. But the futuristic shape, and especially the angled body and handgrip, is very carefully making another statement. Yes, this is a camera, but it's quite unlike anything you've seen before. The Illum looks as though it's come straight off the set of a science-fiction movie, and that's probably no coincidence.

The lens and sensor are housed within a large cylindrical structure that dominates the design, fully 8.5cm in diameter and 11.5cm in length. Zoom and focus are controlled by large rubberised grips around this barrel, and both operate internally, meaning the lens never extends during operation. The zoom covers a useful 30-250mm (equivalent) range, and has a fixed f/2 aperture. Not just a fixed *maximum* aperture – every single image is taken at f/2.

The lens projects images onto a 1/1.2in CMOS sensor that captures 40 'megarays' of information. As well as the usual colour and spatial information about where the light is hitting the sensor, it records angular information describing from where exactly it has exited the rear of the lens. From this extra information the camera can reconstruct the path the light took through the lens, allowing it to produce a 'depth map' of the image, which is essentially a three-dimensional model of the subject (or at least those parts of it the lens can see).

The camera outputs image files purely in Lytro's proprietary raw (LFR) format. It doesn't record JPEGs – that would somewhat miss the point – and the camera isn't capable of movie recording. A sensitivity range of ISO 80-3200 is offered.

The wedge-shaped body is perhaps something of a styling affectation, but I found it surprisingly comfortable to hold thanks to the large rubberised handgrip. The angled back



The f/2 lens can give shallow depth of field effects, and this shot can be refocused from foreground to the background

encourages you to shoot at waist level using the tilting screen, giving a more stable hold. The design is a bit less successful when shooting in portrait format, but you can at least tilt the screen back so it's square with the lens.

The external controls are pretty minimal, and generally quite conventional. The camera has twin control dials, front and rear, to change the exposure settings. As the aperture is fixed, these are limited to shutter speed, ISO and exposure compensation. The available exposure modes reflect this – the camera offers program, ISO priority, shutter priority and manual. This seems odd at first, but I found it easy enough to get to grips with.

The back of the camera has a cluster of four buttons. The one top-left activates autofocus, and beside it is a fairly conventional auto-exposure lock button. Beneath it is one marked with an infinity symbol that sets the lens to its hyperfocal distance. The fourth button is customisable to the user's preference, and can be used to change exposure mode or access playback mode, for example.

On the top-plate there's a power button, a conventional shutter button, and beside it the unique Lytro button. This changes the display mode to assist with focusing, using the depth information supplied by the sensor to give a multi-coloured focus-peaking display. This outlines edges and colours them according to where they will fall within the potential depth of field – ranging from blue towards the front, and to red towards the rear. Beside the preview image the camera displays a clever distance histogram that shows how objects within the frame are distributed in terms of focus distance, and how much (if any) will fall outside the refocusable range.

I found these displays to be a huge help when composing images, allowing me to gauge the range of refocusing available for any given picture. This is really important, as there's no point in shooting refocusable images if there's only one real plane of interest in the frame. With the Illum, you therefore have to consciously

Focal points

The Illum has a wantonly unconventional design, but still fits in a number of familiar features

Wi-Fi
Built-in Wi-Fi allows connection to an iOS device for upload of images to Lytro's site.

Filter thread
A 72mm thread at the front of the lens accepts screw-in filters, including the supplied 4-stop neutral density filter.

Lens hood
The huge included lens hood attaches via an unconventional, and rather fiddly, locking-pin mechanism.



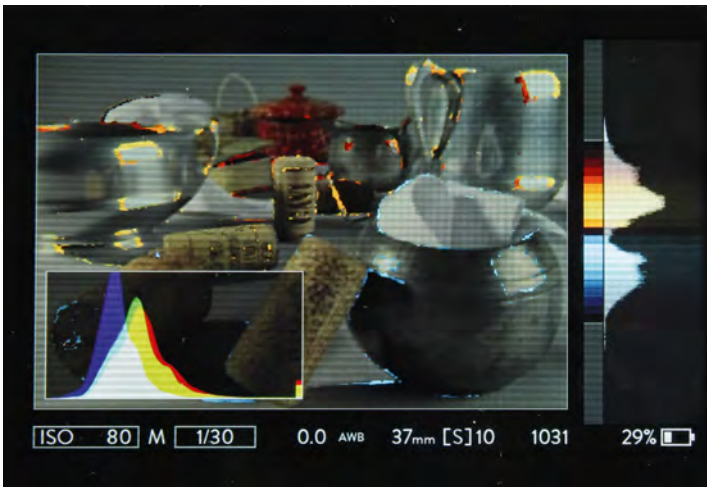
Battery
The chunky 3.7V, 3,760mAh Lytro B2 battery slots into the handgrip, and can be topped up using either the supplied charger or in-camera via USB.

Connectors
A hinged flap on the left side conceals a USB 3.0 port and a 2.5mm electronic-release jack that accepts Canon and Pentax-compatible remotes.

Hotshoe
The Illum has no built-in flash. The hotshoe on the top-plate is designed to take upcoming dedicated flash units.

Strap attachment
In one area where form has rather triumphed over function, the strap attaches to lugs at opposite corners of the body.





The distance histogram shows which areas fall within the refocusable range

set up your shots to take advantage of its abilities.

The rest of the camera's operation is controlled using the large 4in tilting touchscreen. This provides a second access point to exposure settings, and also allows you to change a range of other options via a scrollable strip of short-cut buttons on the right side of the display. Some of these are toggles that change settings simply by being touched, which means it's all too easy to find you've inadvertently switched to the wrong mode – to self-timer or manual focus, for example.

Once you've taken a picture, swiping rightwards on the screen enters playback mode. Here you can tap different areas of the image and watch them come into focus, as if by magic.

Image quality

All this is great, but what about image quality? Well, to be honest, as a £1,300 stills camera, the Illum isn't great. It may collect 40 megarays of information, but only a small subset of this data is used for any given image. The upshot is that the software only creates 4-million-pixel images, and these aren't even technically all that good, with little in the way of fine detail and a tendency to show some rather strange processing artefacts. The files are fine for small prints, up to 7x5in perhaps, but beyond that the lack of quality starts to tell.

However, at this point we'd reiterate that making still images from the Illum really isn't the point – the camera is all about making 'Living Images' or animations.

Summary

In its most optimistic moments, Lytro would have us believe that its Light Field technology represents a new age for the medium of photography. When you first set eyes on the Illum and see all the extraordinary tricks its Light Field technology offers, it's easy to get swept along by this excitement. The ability to play with focus and depth of field after shooting your images opens up a whole new set of creative options, of which fixing out-of-focus images is just about the least interesting. But you also have to shoot in a consciously different way, as there's little point in being able to do all this if your image doesn't have real points of interest at different depths.

So is Lytro 'the future of photography'? Of course not – image makers will continue to embrace all kinds of tools, and the Illum's still-image quality really isn't going to make it a realistic alternative to conventional cameras right now, although future iterations will certainly improve. And like any specialist tool, many photographers will struggle to find a place for it once the initial novelty wears off.

But I'm confident that for others, the Illum will provide an exciting new means of creative imaging. Photographers with the imagination to exploit its capabilities will surely be able to make new kinds of images with it, perhaps for such things as macro work or clever advertising images. It may not represent the future of photography, but it certainly has the potential to become an exciting strand of it.

AP

'The Illum looks like it's come straight off the set of a science-fiction movie'

IMAGE QUALITY AND ISO SETTING

ISO

The Illum is ultimately a camera, which means we have to assess its image quality. Below we're showing examples printed at 300ppi, equivalent to an 8.2 x 5.5in print.

Even at low ISOs there's not a lot of fine detail, and the image can show strange jaggies along straight edges. Noise is becoming quite visible at ISO 800, and shadow detail starts to disappear at ISO 1600. The ISO 3200 setting really isn't very good at all.















FOCUS AND DEPTH OF FIELD CONTROL IN SOFTWARE

Focus

The Lytro Desktop software allows you to refocus the image, simply by clicking on any area of the scene you want to appear sharp. In the example below, I've developed three still images from a single raw file, each of which is focused at different depths within the scene.

The image can't be freely refocused from close-up to infinity, but instead only within a particular depth of field equivalent, stopping the lens down to f/16. It's therefore imperative to focus carefully using the depth histogram.

While here I've demonstrated refocusing to different depths in a still life, this approach can be used with erratically moving subjects. So long as they fall within the refocusable depth, they can be brought into selective focus.

Depth of field

The software's second big trick is to be able to adjust the image's depth of field using an aperture slider. This offers settings from f/1 to f/16 – despite the camera only having an f/2 lens. As you increase the f-number the depth of field increases, just as you're used to seeing from a conventional camera.

As you can see from the sequence below, this genuinely works. I've developed the same file at f/1, f/2 and f/16, with the depth of field increasing visibly through them even at this rather small print size.

The 'Virtual camera' controls go a step further, allowing you to replicate the effects of a tilt lens, for example, to generate 'fake miniature' effects.


F/1, focused on background



F/1, focused in centre


F/1, focused in middle



F/2, focused in centre


F/1, focused on foreground



F/16, focused in centre

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Picture taken by Guy Thatcher from Hireacamera on Pentax 645Z with PENTAX-D FA645 55mm F2.8 AL using the Tiffen 77mm Variable ND

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The E-PL7's 16-million-pixel sensor coped with noise well in low light. This was shot taken handheld at ISO 3200

Olympus Pen E-PL7

The E-PL7 has a quality 16.1-million-pixel sensor and a unique design feature to help it stand out from the crowd, but is it more than just a gimmick? **Jon Devo** finds out

Now in its sixth generation, the latest addition to the Pen Lite family, the E-PL7, continues Olympus's efforts to reach out to those photographers who apparently appreciate the smaller, more refined design of the rangefinder style. This is in contrast to the intentionally chunkier and retro DSLR-styled OM-D cameras that have pretty much stolen the show at Olympus in recent times.

This latest offering from Olympus features the 16.1-million-pixel sensor that has proved popular in the OM-D E-M5, but as well as the sensor, the E-PL7 shares many of the features of the OM-D E-M10, minus a viewfinder and built-in flash. Based on those features alone, if there are any enthusiasts in the market for a compact system camera but who as yet haven't been tempted by the OM-D series, the E-PL7 may be just what they're looking for.

Features

At first glance, the E-PL7 could be mistakenly written off as all style and no substance, described by Olympus itself as being wrapped in 'an elegant skin', and the very inclusion of its flip-out-and-under selfie screen will undoubtedly turn off some photographers looking for something aesthetically befitting an enthusiast with more serious pursuits. However, this camera is powered by the current top-of-the-range TruePic VII image processor with Fine Detail II technology for Olympus lens-specific advanced aberration and distortion corrections, suggesting that its looks may very well be deceiving.

In the absence of a built-in viewfinder and pop-up flash, the camera's top-plate gains a control dial over its predecessor, the E-PL6, which was only released in the UK this summer. There is also a hotshoe and accessory port to allow photographers to use the optional pop-up flash provided in the box, as well as other additional kit. Besides the inclusion of a physical control dial and processing unit, other feature improvements over the previous model include an 81-point contrast-detection AF system and a higher-resolution 3in, 1.04-million-dot capacitive

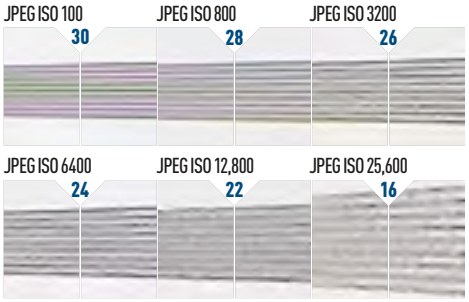
Data file

	Olympus Pen E-PL7
Price	£399 (kit with 14-42mm zoom)
Sensor	16.1-million-pixel, Live MOS sensor
Output size	4608 x 3456 pixels
Lens mount	Micro four thirds
Shutter speeds	60-1/4000sec + bulb to 30mins
ISO	Low (equiv ISO 100)-25,600
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp.	±3EV
Drive mode	Up to 8fps, or 3.7fps with continuous AF
LCD	3in, 1.04-million-dot tilting touchscreen
AF points	81-point system, touch focus, face and eye detection
Video	Full HD 1080p at 30p, MP4, H264, MOV compression
Memory card	SD, SDHC, SDXC, UHS-I
Power	BLS-5 rechargeable Li-Ion (320 shots per charge)
Dimensions	114.9 x 67x 38.4mm
Weight	357g (with battery and card)

Olympus Pen E-PL7

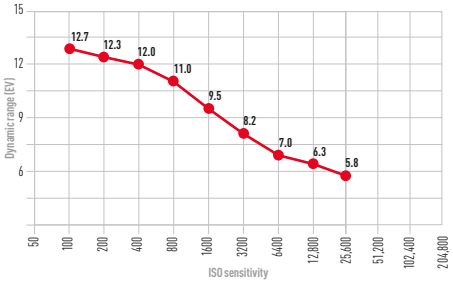
Resolution

When set to it lowest ISO, the E-PL7 resolves around 3000l/ph. This is quite a high result for its 16-million-pixel sensor, suggesting a relatively weak optical low-pass filter. Detail levels drop as the sensitivity is increased due to the effects of noise and noise reduction, through around 2800l/ph at ISO 800 to 2600l/ph at ISO 3200. At higher sensitivities detail suffers dramatically, and at ISO 25600 we measure only around 1600 l/ph.



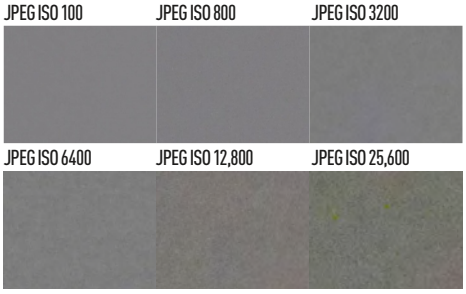
Dynamic range

The E-PL7 achieves a very impressive result of 12.7EV in our Applied Imaging test at its lowest ISO, dropping only slightly at ISO 200. However, users need to be aware that highlights will clip earlier at ISO 100, with the increased range being in the shadows. The range holds up pretty well to ISO 1600, but at ISO 3200 and above it falls off, indicating excessive shadow noise.



Noise

Our grey-card crops show that the E-PL7 gives nice clean images at base ISO, with a little luminance noise only starting to creep in at around ISO 800. Images are still quite usable at ISO 3200, but higher sensitivities start to suffer excessively from noise. We'd say that ISO 6400 is OK at a pinch, but the top two settings are best left alone.



LCD screen that is capable of being positioned in the optimum place for taking the best selfies ever, according to Olympus.

The E-PL7 sports a full complement of manual and standard automatic modes, as well as 25 scene modes and 14 art filters, which is a couple more than its older siblings. As seen on the E-PL6, the E-PL7's sensitivity range covers ISO 200-25,600, but an ISO Low (approximately ISO 100) setting in 1/3 or 1EV steps is also available. For keeping up with fast-moving subjects, Olympus has made the E-PL7 capable of shooting 8 frames per second continuously, while three-axis image stabilisation will make it easier to capture steadier shots in low light as well as during video recording.

Build and handling

Measuring 114.9 x 67 x 38.4mm and weighing 357g, the E-PL7's small frame is a mix of metal and plastic, with brushed metal and leather effect to convey a sense of quality. An ergonomic grip, consisting of a raised, contoured section of rubber that provides a perfect resting place for small fingers and a 1.5cm-long thumb rest on the rear, make the E-PL7 a reasonably comfortable camera to hold. However, people with medium to large-sized hands may find the operating controls slightly cramped. The rear of the camera is also home to dedicated menu, movie record, delete and playback buttons, as well as a four-way selector with an OK/select button in the centre. All these rear controls are designed for nimble fingers.

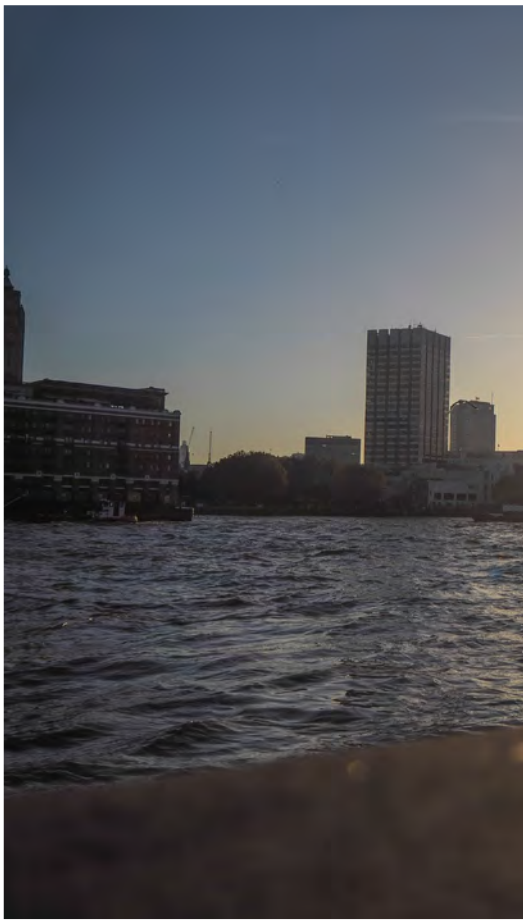
The sprung mechanism of the camera's LCD screen comes across as disjointed and overengineered, with Olympus having clearly spent a large amount of time trying to figure out how best to enable people to take selfies with a camera that's overqualified for the task. The screen slips firmly into position when manoeuvred into one of its three shooting angles, but its design ultimately feels contrived and unnecessary. During my time with the camera, I took it to events and gave it to some attendees to take selfies and not once did they attempt to use the tilting screen, even when I showed them how it worked – they flipped it back in and didn't seem to want to use it.

For all its 'elegant design', I feel like the best things about the E-PL7 are those elements that Olympus isn't talking about in its marketing materials – such as its low-angle shooting capabilities, touch AF and shutter release, and its mostly solid metal frame, which feels like it could take a bashing so long as the screen hasn't been flipped out. Combined with its portable size, the E-PL7 should be a great pocket companion for travelling and everyday shooting.

Performance

Having reviewed the Olympus OM-D E-M10 in AP 22 March, and considering the similarities between that camera and this, I was expecting the E-PL7 to perform well and I was pleased with it overall.

The camera's 81-point contrast-detection AF system doesn't hunt much for focus, but it does have a slight tendency to capture some out-of-focus shots for no obvious reason.



Despite locking as though it were focused, it seems so eager to fire that it jumps the gun on occasion. This meant that I sometimes had to take a couple of security frames to ensure that I had the shot. In low light, the AF-assist beam does a decent job of finding the correct subject and locking on, and if I used touch AF results were quicker still, as well as being more consistent than half-pressing the shutter.

I forced the E-PL7's 324-zone multi-pattern metering system to work in some difficult scenarios and was impressed by its ability to produce faithful colours and well-balanced exposures. Spot metering linked to the AF also works well, especially with the touch AF ability. Results were a little less consistent when using the removable flash that comes in the box, as it overexposed subjects intermittently. However, when it metered correctly I was pleased with the results and would happily use the flash in low light scenarios, such as for taking a picture of a group of people 1-2 metres away from me.

Looking closely at images straight out of the camera, I was a little put off by the aggressive noise reduction, but you can get better results if you shoot raw and make your own noise reduction and sharpening adjustments in post-production. In good and in low light, the E-PL7 performed as I'd expected.

Finally, the battery is CIPA rated to 350 images, which is 30 more than the E-M10, and I found it delivered close to its rating before running completely empty. When I was using the flash, however, the camera's battery depleted noticeably faster and gave me closer to 250 images, or 4-5 hours of frequent use. AP



I was impressed with the dynamic range performance of the E-PL7, capturing a rich level of tone in this high-contrast scene

Our verdict

THE OLYMPUS Pen E-PL7 is a repackaged Olympus OM-D E-M10, and for that reason alone it enters the lower end of the enthusiast market from a great vantage point. It is capable of producing some superb images and its video is respectable for a camera of its price, although it is limited to full HD movies at 29.97fps – even some smartphones are capable of 60p video. That said, I don't expect people interested in the E-PL7 to be too concerned by its video limitations.

I want to like this camera more than Olympus's marketing tactics have allowed me to. The Pen series has struggled in comparison to the OM-D line, despite being fundamentally good cameras, and I feel as though the E-PL7 has what it takes to pick up the slack. However, by marketing it solely at an imaginary, shopaholic, smartphone-using, city-hopping female blogger, they're doing it a disservice. This camera could and should have much wider appeal than Olympus is apparently aiming for.

For and against

- ✚ Good-quality, 16.1-million-pixel Live MOS sensor
- ✚ Metal frame with stylish design
- ✚ Responsive touchscreen
- ▬ Vulnerable and fiddly tilting screen
- ▬ Small and tightly packed controls
- ▬ Portable size

FEATURES	9/10
BUILD & HANDLING	7.5/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



Focal points

This small camera has a range of good features that will suit a wide variety of needs

Wi-Fi
Using the Olympus Image Share app, the camera can be controlled remotely and images can be shared wirelessly to smart devices.

Selfie orientation
Olympus has decided that the best way to take selfies is by tilting the screen downwards below the camera.

Micro four thirds
Being a micro four thirds camera, the E-PL7 is compatible with a wide variety of Olympus and third-party lenses.

Flash
To keep this camera compact, Olympus has provided a hotshoe flash that can be removed when not in use.

Kit lens
The M.Zuiko 14-42mm f/3.5-5.6 II R kit lens is compact and has a decent focal range for everyday use and street photography

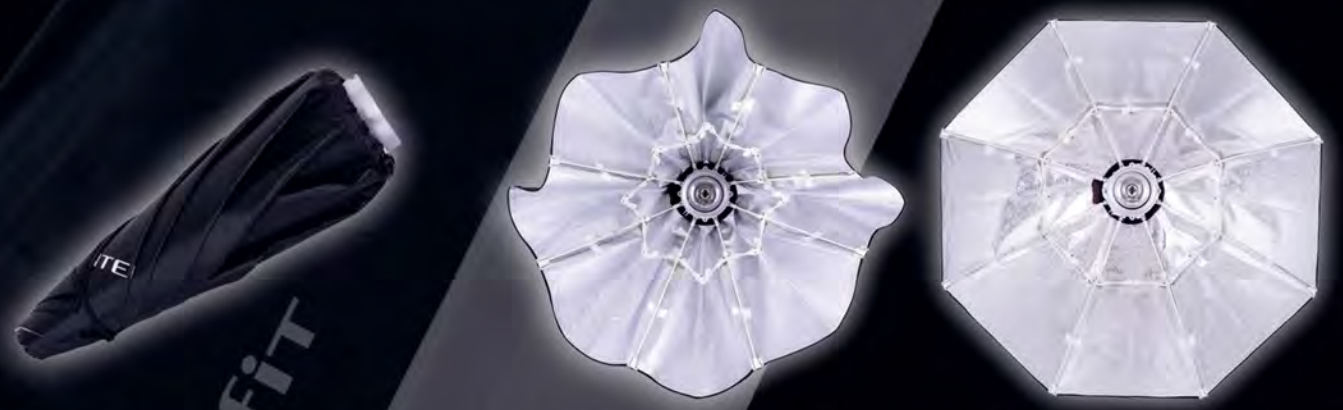


Touchscreen
A clear and responsive 3in, 1.04-million-dot touchscreen features point-to-focus and shoot.



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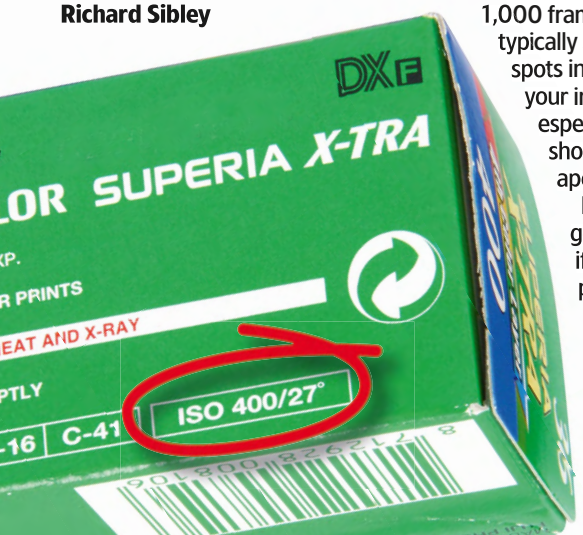
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Setting the standard

Q I have always wondered what the acronym ISO stands for and how it relates to photography. Is it a Latin phrase?
Steve Lynham

A The term ISO has been used since 1980 to describe the sensitivity of films, and, later, digital camera sensors. The ISO speed is derived from standards set by the International Organization for Standardization. To avoid different acronyms being used for the company in different languages, the organisation adopted the name ISO, which is derived from the Greek word *isos*, meaning equal.

The organisation was founded a few years after the Second World War, with the help of the United Nations and the previous International Federation of National Standardising Associations, with its headquarters in Geneva, Switzerland. Its aim is to create commercial standards to help companies trade and produce goods for each other. For example, ISO 46 relates to 'aircraft – fuel nozzle grounding plugs and sockets', while ISO 233 concerns 'information and documentation – transliteration of Arabic characters into Latin characters'. ISO 6 defines film sensitivity and ISO 12232:2006 covers digital cameras.
Richard Sibley





If you have a problem with oil spots on your D600, contact Nikon UK

Spot the problem

Q Two years ago, I bought a Nikon D600 body, which has given excellent results. However, after I bought it there were reports in the press of a fault with the model (oil on sensor). As a result, I now do most of my photography with my D7000 and use the D600 when I want large prints, so I have only taken about 300 shots on the card to date.

Can you tell me how many cycles it takes before the fault shows (if it is going to do so) and whether Nikon would be able to rectify it?
John Allan

A The Nikon D600 was indeed plagued by user reports of the shutter splattering oil onto the sensor, which was very difficult to clean off. The bad news is that it doesn't necessarily need many frames to show up – some users saw a visible accumulation of oil over 1,000 frames or so. This typically shows up as black spots in the upper left of your images, which are especially visible if you shoot at small apertures.

However, the good news is that if you have a problem with oil spots, Nikon says it will service your camera free of charge, including – if necessary – cleaning the sensor and replacing the shutter. Details can be found in the customer support section of Nikon's UK website at nikoneurope-en.custhelp.com/app/answers/detail/a_id/60009 or call 0330 123 0932.
Andy Westlake

Clear astro shots

Q I have developed a love for astro images, but sadly all I seem to get are a few faint stars and the amber glow of light pollution. How can I get the clarity I see in other people's images?
Dan Rooke

A There is a lot to learn about astrophotography, and far too much for a single answer here. However, your main issue seems to be the getting as far away from urban lights as possible – which is easier said than done. You need a perfectly clear sky that is as far away from major conurbations as possible. So the simplest solution is to head to the countryside, but even then be careful which direction you point your camera as you can pick up lights many miles away.

There are various websites that list the best locations in the UK, with www.britastro.org/dark-skies/bestukastrolocationmap1.html having a detailed map that shows the darkest areas. Obviously, mountainous regions such as the Highlands of Scotland, the Lake District, the Peak District, and large parts of Wales and Ireland are the best areas, along with parts of Northumberland, the North York Moors and Exmoor. There are also a few darker areas in south-east England, although they are quite scarce. The map also shows how clear the sky will be in terms of cloud cover, so if you do plan a long trip you can find a spot where your chances of being able to photograph the stars are far higher. **Richard Sibley**



BLAST FROM THE PAST

Pentax SV

The seminal 1960s Pentax with M42 screw mount is simple, reliable and a joy to use, says **Ivor Matanle**

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THE PENTAX SV, the most versatile of the pre-Spotmatic Pentax models, had delay action, a particularly bright viewfinder and excellent microprism focusing. It was the most successful and desired 35mm SLR in the enthusiast market in 1963 and 1964. Many professionals also used it, because of the superb optical quality yet reasonable price of Super Takumar lenses. The Pentax Spotmatic, with TTL metering, effectively replaced it in 1964.

What's good It was light (by 1960s standards), and had a full range of Super Takumar lenses and accessories. Any M42 screw-mount lens fits, so a vast range of inexpensive lenses is available. A CdS coupled exposure meter was available as an accessory.

What's bad Not much, although shutter servicing is usually necessary if you buy one now and focusing screens are often marked.





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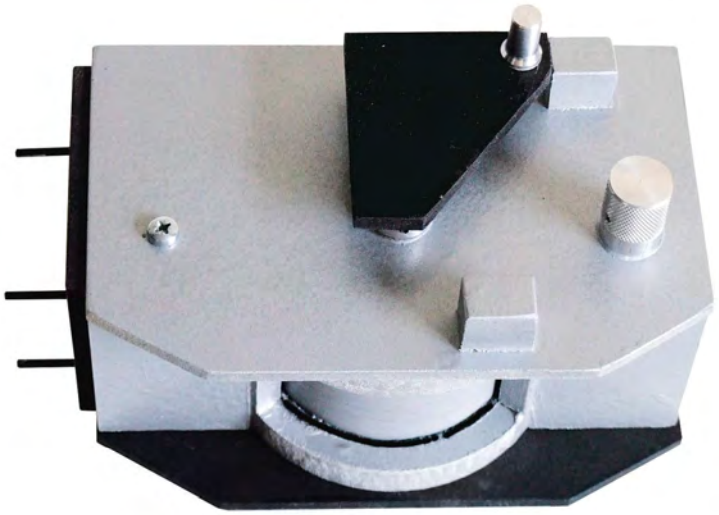
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MY HOME-MADE CAMERA



Swing-lens camera

Retired engineer Mike Rignall on taking true panoramic images with a swing-lens camera

THE SEITZ Roundshot panoramic camera is a beautiful piece of engineering, but beyond my means. However, it seems that the basic principle behind swing-lens cameras is not too complex. It is based on the fact that if you rotate a lens about its node point, then the image will not move (or not much).

I made a simple 'optical bench' (two pieces of wood and a piece of ground glass) to investigate this problem. Once you have found the node, you can also measure the node-to-focal-point distance. Now, make a cylinder whose diameter equals the focal length of the lens, and place the lens in the centre of a rotating cylinder. You then have a swing-lens camera.



The component parts before painting

The Roundshot is motor-driven, but it is easy to obtain evenly exposed shots by turning an operating lever that rotates the lens cylinder by hand. The exposure time is determined by the fact that you expose the film through a narrow slot about 1mm wide. This helps to ensure that the image does not move – it paints it on the film as the lens is rotated in the cylinder. You can move the lens through 120° in about 2secs, and since the film, which is wrapped around the outer cylinder, is around 120mm long, your exposure time is about 1/60sec.

The lens, an old Patterson 50mm enlarging lens, was set at f/8 for the sample shown. A 50mm lens is something of a compromise. It has a diagonal coverage of 43mm, which means that the coverage on a 120 film width is not perfect. I have built another camera with a Wray 75mm lens. This makes the cylinder that guides the film 50% larger and the whole camera becomes too bulky – and the camera has to be tripod-mounted.



Made by

Mike Rignall is an 81-year-old retired engineer. He spent his working life in electronics, but has always had a passion for cameras and optics. On retirement, he set up a fully equipped workshop to indulge himself in his love of camera design and fabrication,

The components

- 6mm and 12mm MDF sheet
- 10cm of 82mm PVC tube
- A small 50mm lens (an old enlarging lens will fit in the space available if an SLR lens is too large)

Overview

It would help if you have a small lathe, if not ask around – the world is full of model engineers who like a challenge. The interesting part is just looking at the lens to find its node point. This is the point where all rays pass through. When this is located, the rest is mere detail.



Mike Rignall's swing-lens home-made camera can shoot 120° panoramas

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Professor Newman on...

Canon's dual-pixel technology

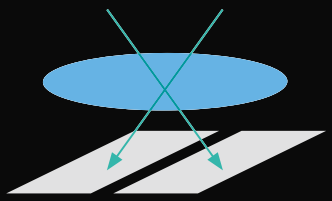
Current technology doesn't allow for autofocus on DSLRs during video, but all that is about to change...

The advent of video on DSLRs has fostered a small revolution in the video-production industry. However, as video cameras, DSLRs are quite crude, lacking refinements such as autofocus during video. This doesn't bother professional film crews so much, because they always employ a 'focus puller', a member of the team whose role is solely to adjust the manual focus. However, for those working without a camera team, autofocus would be a major boon.

Until now, contrast-detection autofocus has been problematic for video cameras. It relies on the contrast of an in-focus image being higher than an out-of-focus image. Thus, the camera adjusts the focus back and forth until the highest contrast setting is found, inevitably 'hunting' before it finds sharp focus, which can be visible in video footage. Phase-detect autofocus, the type used in DSLR cameras, works on a different principle – that rays from different parts of the lens's exit pupil only meet at a point when an object is in focus. The separation between images from each half of the exit pupil can be detected and used to determine the extent and direction of defocus, and thus the new focus position can be found with a minimum of hunting.

A DSLR uses a separate autofocus module, using light reflected by a sub-mirror behind the main reflex mirror. The problem with using this method for video is that the reflex mirror must be raised during video shooting, rendering the AF unit inoperative. To overcome this, several cameras have seconded some of the pixels on the main image sensor to act as AF sensors. By placing masks behind the microlenses of the pixels, they may be made to accept light from only one half of the lens's exit pupil or the other, and thus act as AF pixels.

Canon, in the EOS 70D and now the EOS 7D Mark II, has gone one step further: every image-sensor pixel may act as an AF sensor. Instead of masking the pixels, each microlens covers a left and right pixel, receiving light from the two halves of the exit pupil. For autofocus the two subpixels are used separately, while for image capture they are combined. The outcome is a sensor capable of performing phase-detection focus measurement over its whole area.



Canon's dual-pixel AF sensor has two photosites per pixel, allowing phase-detection AF

'Instead of masking the pixels, each microlens covers a left and right pixel'



The EOS 7D Mark II is one of two Canon cameras in which every image-sensor pixel can act as an AF sensor

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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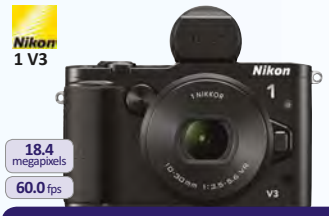
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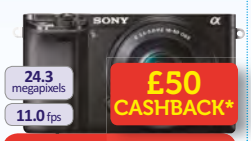
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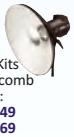
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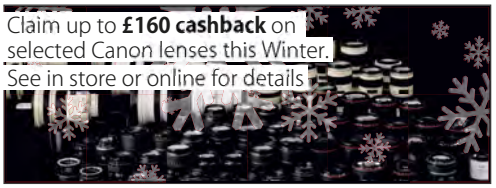


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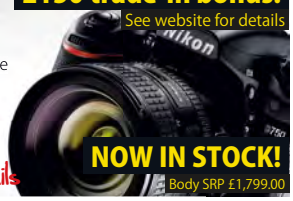
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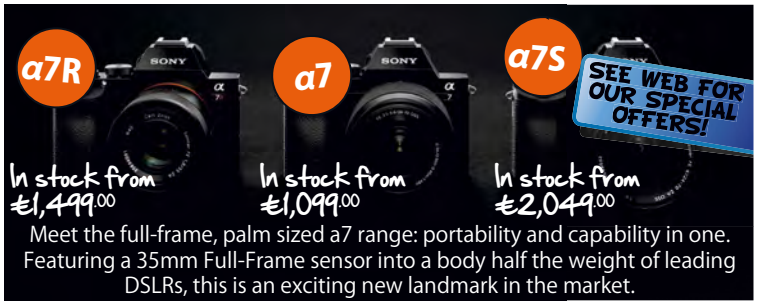
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10mm f/2.8 EX DC HSM	£489.00	180mm f/2.8 EX DG OS HSM	£1,199.00	50-150mm f/2.8 OS	£739.00
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19mm f/2.8 DN	£159.00	500mm f/4.5 APO EX DG	£3,399.99	70-300mm f/4.0-5.6 Macro	£150.00
20mm f/1.8 DG Asph. RF	£389.00	800mm f/5.6 APO EX DG	£4,349.99	70-300mm f/4.0-5.6 DG Macro	£99.00
24mm f/1.8 DG Asph. Macro	£399.00	8-16mm f/4.5-5.6 DC HSM	£549.00	70-300mm f/4.0-5.6 DG OS	£199.00*
28mm f/1.8 DG EX Macro	£299.99	10-20mm f/4-5.6 EX DC	£349.00	120-300mm f/2.8 OS HSM S	£2,799.00
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50mm f/2.8 Macro	£209.99	18-35mm f/1.8 DC HSM	£639.00	EX DG 1.4x APO	£198.00
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	*C64, C66, C84, C86,*
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	*CX3600/3650, CX6400, CX6600*
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	***Parasol Inks***
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	*R200, R220, R300, R320, R340*
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	*RX500, RX600, RX620, RX640*
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	***Seahorse Inks***
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	*Photo R800, R1800*
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	***Frog Inks***
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*Photo R240, R245,*
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	*RX420, RX425, RX520, RX525*
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Duck Inks***
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	*Photo R2400*
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T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*D68, D88,*
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	*DX4000/4400/5000/6000/7000/7400/8400/9400*
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	*Photo 1400*
T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*PX730WD/800FW/810FW/830FWD/830FWD*
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*R265/285/360, RX560/585/685*
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	£7.99 5.9ml	£4.99 13ml	*BX305F*
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	***Fox Inks***
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	*SX420W/425W/445W/525WD/620FW,*
T1291 Black	£10.99 11.2ml	£5.49 16ml	*BX305F/320FW/525WD/535WD/625FWD/630FW,*
T1292/3/4, each	£10.99 7ml	£4.49 13ml	*BX635FWD/BX925FWD/BX935FWD, B42WD*
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		*Photo R3000* ***Turtle Inks***
T1591-9, each	£14.99 17ml each or £107.99 set of 8		*Photo R2000* ***Kingfisher Inks***
T5591-6, each	£13.99 13ml each or £74.99 set of 6		*Photo RX700* ***Penguin Inks***
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No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	*Workforce WF-2010W, 2510WF, 2520NF,*
No.16XL Black	£14.99 12.9ml	£4.99 18ml	*2530WF, 2540WF*
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	***High Capacity Fountain Pen Inks***
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
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86mm	£39.99

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72mm	£21.99
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72mm	£49.99
77mm	£54.99
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62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

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58mm	£60.99
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82mm	£120.99

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KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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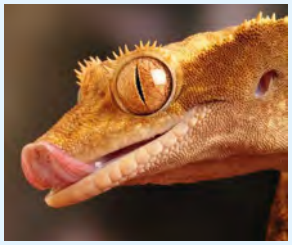


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150mm F4 PS Exc / E++ £99 - £129
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400mm f4 DO IS USM E+ £3,899
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167MT Body Only E+ £59 - £89
137MA Body Only E+ £69
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Samsung NX2000 + 20-50mm Mint- £159
Sony A7 Body Only E++ / Mint- £749 - £789
Sony NEX-C3 Body + 18-55mm E++ £179
Sony NEX3 + 16mm F2.8 E++ £239
Sony NEX3 + 18-55mm + Flash E++ £239
Sony NEX3N Body Only E++ £149
Sony NEX5N + 16-50mm E+ £249
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Sony NEX7 + 18-55mm E++ £499

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18-55mm F2.8-4 XF E+ / Mint- £259 - £299
18mm F2 XF R E++ / Unused £219 - £319
23mm F1.4 XF R Mint- £599
27mm F2.8 XF E++ / Unused £249 - £279
35mm F1.4 XF R E++ £279
50-230mm F4.5-6.7 OIS XC E++ / Unused £249 - £289
55-200mm F3.5-4.8 OIS XF Mint- £399 - £429
60mm F2.4 XF R Macro Mint- £279

4/3rds Lenses
Olympus 7-14mm F4 ED Zuiko E++ £789
Olympus 8mm F3.5 FishEye Zuiko D E++ £379
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £299 - £349
Olympus 12-60mm F2.8-4 ED SWD E+ / E++ £349
Olympus 14-54mm F2.8-3.5 MkII E++ £269
Olympus 14-54mm F2.8-3.5 Zuiko E++ £179 - £249
Sigma 24mm F1.4 EX DG E++ £189
Panasonic 25mm F1.4 Summilux D E++ / Mint- £450 - £599
Olympus 35-100mm F2 Zuiko Mint- £1,189
Olympus 35mm F3.5 Macro Zuiko E+ / E++ £129 - £149
Olympus 40-150mm F3.5-4.5 Zuiko E++ £59
Olympus 40-150mm F4-5.6 ED ZuikoE+ / Mint- £99 - £69
Olympus 50-200mm F2.8-3.5 SWD E++ £549
Olympus 50-200mm F2.8-3.5 Zuiko E++ £429
Olympus 70-300MM F4-5.6 ED Zuiko E++ £199
Olympus 90-250mm F2.8 ED Zuiko E++ £2,989

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Panasonic 7-14mm F4 G Vario E++ £729
Panasonic 12-35mm F2.8 G Vario OIS E++ / Mint- £649 - £679
Olympus 12-50mm F3.5-6.3 M Zuiko As Seen / E++ £89 - £189
Panasonic 12.5mm F12 G 3d Mint- £119
Panasonic 14-42mm F3.5-5.6 Asph OIS E++ £79
Panasonic 14-42mm F3.5-5.6 G X Asph OIS Mint- £139
Olympus 14-42MM F3.5-5.6 M.Zuiko ED E++ £69
Panasonic 14-45mm F3.5-5.6 ASPH G Vario E++ £129
Olympus 17mm F2.8 M.Zuiko - Black Mint- £129
Olympus 17mm F2.8 M.Zuiko - Silver E++ £99 - £109
Panasonic 20mm F1.7 G PancakeE++ / Mint- £169 - £219
Voigtlander 25mm F0.95 Nokton E++ £489
Panasonic 25mm F1.4 DG Summilux E++ / Mint- £339 - £349
Olympus 40-150mm F4-5.6 ED M.Zuiko E++ £119
Olympus 45mm F1.8 M.Zuiko E++ / Mint- £179
Olympus 75mm F1.8 ED Silver M.Zuiko E++ £599

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Sony 16mm F2.8 Nex Lens Mint- £99
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Sony 18-55mm F3.5-5.6 OSS E++ / Mint- £79 - £89
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Sony 24mm F1.8 E E++ / Mint- £449 - £459
Sony 28-70mm F3.5-5.6 FE Mint- £269
Sigma 30mm F2.8 EX DN Mint- £79
Sony 35mm F2.8 FE ZA Mint- £469 - £529
Sony 55-210mm F4.5-6.3 OSS E++ £149
Sony 55mm F1.8 FE ZA Mint- £579

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EOS 5D + BG-E4 Grip As Seen / E+ £299 - £399
EOS 5D Body Only E+ £349
EOS 6D Body Only Mint- £1,099
EOS 7D Body Only E++ £499 - £589
EOS 60D Body Only E+ £369
EOS 50D Body Only E+ £279
EOS 40D + BG-E2 Grip E++ £199
EOS 30D Body Only E+ £119 - £159
EOS 20D Body Only E++ £99
EOS 10D Body Only As Seen / E+ £79
EOS 400D Body Only E+ £89
EOS 350D Body Only E+ £79
EOS M + 18-55mm Mint- £249
EOS M + 22mm F2 Mint- £289
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Samsung NX11 + 18-55mm OIS E++ £149
Samsung NX1100 + 20-50mm Mint- £149
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Sony NEX3 + 16mm F2.8 E++ £239
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Sony NEX3N Body Only E++ £149
Sony NEX5N + 16-50mm E+ £249
Sony NEX5N + 18-55mm + Flash E+ £219
Sony NEX7 + 18-55mm E++ £499

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18-55mm F2.8-4 XF E+ / Mint- £259 - £299
18mm F2 XF R E++ / Unused £219 - £319
23mm F1.4 XF R Mint- £599
27mm F2.8 XF E++ / Unused £249 - £279
35mm F1.4 XF R E++ £279
50-230mm F4.5-6.7 OIS XC E++ / Unused £249 - £289
55-200mm F3.5-4.8 OIS XF Mint- £399 - £429
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Olympus 12-60mm F2.8-4 ED SWD E+ / E++ £349
Olympus 14-54mm F2.8-3.5 MkII E++ £269
Olympus 14-54mm F2.8-3.5 Zuiko E++ £179 - £249
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Panasonic 25mm F1.4 Summilux D E++ / Mint- £450 - £599
Olympus 35-100mm F2 Zuiko Mint- £1,189
Olympus 35mm F3.5 Macro Zuiko E+ / E++ £129 - £149
Olympus 40-150mm F3.5-4.5 Zuiko E++ £59
Olympus 40-150mm F4-5.6 ED ZuikoE+ / Mint- £99 - £69
Olympus 50-200mm F2.8-3.5 SWD E++ £549
Olympus 50-200mm F2.8-3.5 Zuiko E++ £429
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Panasonic 14-42mm F3.5-5.6 G X Asph OIS Mint- £139
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Olympus 45mm F1.8 M.Zuiko E++ / Mint- £179
Olympus 75mm F1.8 ED Silver M.Zuiko E++ £599

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Sony 16mm F2.8 Nex Lens Mint- £99
Sony 18-200mm F3.5-6.3 OSS E++ £369
Sony 18-55mm F3.5-5.6 OSS E++ / Mint- £79 - £89
Sony 24-70mm F4 FE ZA OSS E++ £719
Sony 24mm F1.8 E E++ / Mint- £449 - £459
Sony 28-70mm F3.5-5.6 FE Mint- £269
Sigma 30mm F2.8 EX DN Mint- £79
Sony 35mm F2.8 FE ZA Mint- £469 - £529
Sony 55-210mm F4.5-6.3 OSS E++ £149
Sony 55mm F1.8 FE ZA Mint- £579

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EOS 1D MkII Body Only E+ / E++ £299 - £449
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EOS 5D + BG-E4 Grip As Seen / E+ £299 - £399
EOS 5D Body Only E+ £349
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EOS 60D Body Only E+ £369
EOS 50D Body Only E+ £279
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EOS 30D Body Only E+ £119 - £159
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28mm F2.8 Asph M Black 6bit E++ £1,189
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35mm F1.4 Asph M Black E++ / E++ £1,949 - £2,149
35mm F1.4 Asph M Black 6bit E++ £2,899
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90mm F2.8 Black As Seen / E+ £299 - £349
90mm F2.8 Chrome Exc / E+ £289 - £449
90mm F2.8 M Black Exc £550
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80mm F2.8 C ..... As Seen £39
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80mm F4 Macro N + Macro Spacer ..... E+ £125
105-210mm F4.5 C ULD ..... As Seen / E++ £79 - £149
150mm F2.8 A ..... E+ / E++ £169 - £199
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Nikon AF

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55-300mm F4.5-5.6 G AFS VR ..... Mint- £189
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Sigma 70-300mm F4-5.6 Apo Macro Super ..... E++ £89
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Tamron 17-50mm F2.8 XR Di II ..... Exc £149
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Tamron 70-300mm F4-5.6 AF LD ..... E+ £59
Tamron 90mm F2.8 SP Macro AF ..... E+ / E++ £159
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Tamron 200-500mm F5-6.3 Di LD AF ..... E++ £499
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Tokina 35mm F2.8 Macro DX ATX ..... Ex Demo / E++ £249 - £349
Tokina 100mm F2.8 AF PRO D ATX ..... E++ £249
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SB24 Speedlight ..... E+ £35
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Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm
Blue Water 77mm

For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 72mm

SLIM KOOD FILTERS MADE IN CHINA

37mm PLC
40.5mm PLC
52mm Close UP Set +1+3+4+10
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62mm Close UP Set +1+3+4+10
67mm Close UP Set +1+3+4+10
72mm Close UP Set +1+3+4+10
77mm Close UP Set +1+3+4+10
82mm Close UP Set +1+3+4
46mm Neutral Density 8X
49mm Neutral Density 8X
52mm Neutral Density 8X
55mm Neutral Density 8X
58mm Neutral Density 8X
62mm Neutral Density 8X
67mm Neutral Density 8X
72mm Neutral Density 8X
77mm Neutral Density 8X
82mm Neutral Density 8X
86mm Neutral Density 8X

ND8 55mm	52mm UV Multi Coated
ND8 58mm	55mm UV Multi Coated
ND8 62mm	58mm UV Multi Coated
ND8 67mm	62mm UV Multi Coated
ND8 72mm	67mm UV Multi Coated
ND8 77mm	72mm UV Multi Coated
ND8 82mm	77mm UV Multi Coated
ND8 86mm	46mm PLC
UVC 46mm	49mm PLC
UVC 49mm	52mm PLC
UVC 52mm	55mm PLC
UVC 55mm	58mm PLC
UVC 58mm	62mm PLC
UVC 62mm	67mm PLC
UVC 67mm	72mm PLC
UVC 72mm	77mm PLC
UVC 77mm	82mm PLC
UVC 82mm	86mm PLC

OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm
UV 25mm
UV 27mm
UV 28mm
UV 30mm
UV 30.5mm
UV 34mm
UV 35.5mm
UV 37mm
UV 37.5mm
UV 39mm
UV 40.5mm
UV 43mm
UV 46mm
UV 48mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm

OPTICAL FILTER GROUND GLASS

Skylight 1B 37mm
Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
Skylight 1B 48mm
Skylight 1B 49mm
Skylight 1B 52mm
Skylight 1B 55mm
Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 95mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm
Skylight 105mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 35.5mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 48mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 48mm
Polariser Linear 49mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm

Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm
Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTER

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm
Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 4X 77mm
Starburst 4X 82mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
Starburst 6X 49mm
Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 67mm
Starburst 6X 72mm
Starburst 6X 77mm
Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTER WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Mulit Image 3x 49mm
Mulit Image 3x 52mm
Mulit Image 3x 55mm
Mulit Image 3x 58mm
Multi Image 5x 52mm
Multi Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm
Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters

JAPANESE OPTICAL GLASS OR UK OPTICAL RESIN

80A 52mm	82B 72mm
80A 55mm	82B 77mm
80A 58mm	85A 49mm
80A 62mm	85A 52mm
80A 67mm	85A 55mm
80A 72mm	85A 58mm
80A 77mm	85A 62mm
80B 49mm	85A 67mm
80B 52mm	85A 72mm
80B 55mm	85A 77mm
80B 58mm	85B 49mm
80B 62mm	85B 52mm
80B 67mm	85B 55mm
80B 72mm	85B 58mm
80B 77mm	85B 62mm
81A 49mm	85B 67mm
81A 52mm	85B 72mm
81A 55mm	85B 77mm
81A 58mm	FLD 49mm
81A 62mm	FLD 52mm
81A 67mm	FLD 55mm
81A 72mm	FLD 58mm
81A 77mm	FLD 62mm
81B 49mm	FLD 67mm
81B 52mm	FLD 72mm
81B 55mm	FLD 77mm
81B 58mm	FLW 49mm
81B 62mm	FLW 52mm
81B 67mm	FLW 55mm
81B 72mm	FLW 58mm
81B 77mm	FLW 62mm
82A 49mm	FLW 67mm
82A 52mm	FLW 72mm
82A 55mm	FLW 77mm
82A 58mm	
82A 62mm	
82A 67mm	
82A 72mm	
82A 77mm	
82B 49mm	
82B 52mm	
82B 55mm	
82B 58mm	
82B 62mm	
82B 67mm	

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A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



A Filter Holder Set
Adapter Rings Only Fit Kood Holder
A Filter Holder Cap
A Filter Holder Hood
A Adapter Ring 37mm
A Adapter Ring 38.1mm
A Adapter Ring 40.5mm
A Adapter Ring 46mm
A Adapter Ring 49mm
A Adapter Ring 52mm
A Adapter Ring 55mm
A Adapter Ring 58mm
A Adapter Ring 62mm

GRADIENTS



Light Grey Graduated
Dark Grey Graduated
ND8 Grad 3 Stops
ND8 Grad Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Gradient
Light Green Graduated
Dark Green Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4
Neutral Density 8

STARS AND DIFFRACTIONS



Star x 4
Star x 6
Star x 6 with centre spot
Star x 8
Difraction 2x
Difraction 36x
Difraction 4x
Difraction Star 4
Difraction Star 8
Difraction Square
Difraction Halo

CLOSE UP'S

Close Up 1
Close Up 2
Close Up 4
Split Field

MULTI IMAGE AND SPEED

Multi Image 3
Multi Image 5
Multi Image 7
Speed

COLOURS



20 x Polyester colour set
Yellow
Orange
Green
Red
Sepia
Sky

CONVERSION



20 x Wratten polyesters set
80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLW

DOUBLE EXPOSURE AND MASKS



A Double Exposure
A Double Mask 1
A Double Mask 2
A PSF

DIFFUSERS AND FOGS

A light Diffuser
A Strong Diffuser
A Fog 1
A Fog 2

NETS



Net Blue
Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White

SPOTS



Oval Spot Blue
Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
Wide Spot White

P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS



P Size Holder
Kood Adaptor Filter Rings + Cokin Holders
P Adapter Ring 38.1mm
P Adapter Ring 49mm
P Adapter Ring 52mm
P Adapter Ring 55mm
P Adapter Ring 58mm
P Adapter Ring 62mm
P Adapter Ring 67mm
P Adapter Ring 72mm
P Adapter Ring 77mm
P Adapter Ring 82mm

GRADIENTS



Light Grey Graduated Hard Edge
Dark Grey Graduated
Dark Grey Graduated Hard Edge
GG4 ND8 3 stop Grad
GG4 ND8 3 Stop grad Hard Edge
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Yellow Graduated
DarkYellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS



Linear Polariser
Circular Polariser

NEUTRAL DENSITY

ND400 9 Stops (Japanese Glass)
available Round (Back Slot) Square (for use with PL, star etc)
ND16 4 Stops (Japanese Glass)
Neutral Density x2
Neutral Density x4
Neutral Density x8
Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS



Starburst x4
Starburst x6
Starburst x8
Difraction 2x
Difraction 36x
Difraction Double Halo
Difraction Halo
Difraction 4x Star
Difraction Filter DS8
Difraction Square

CLOSE UP FILTERS

Close up +1
Close Up +2
Close Up +4
Split Field

COLOURS



Yellow
Orange
Green
Red
Skylight
Sepia

DIFFUSERS AND FOGS

Light Diffuser
Strong Diffuser
Light Fog
Strong Fog

CONVERSION FILTERS



80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLD
FLW
FLB

DOUBLE EXPOSURE



Double Exposure
Solar Eclipse Filter

SPOTS



Blue Clear Spot
Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot

100 MM FILTERS GRADIENTS 100 X 125MM



Dark Grey Graduated
Light Grey Hard Edge
Dark Grey Hard Edge
ND 8 three stop Geads
ND 8 three srtop hard edge Grad
Light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated

NEUTRAL DENSITY



Neutral Density 2
Neutral Density 4

DIFFUSERS AND FOGS



Diffuser Light
Diffuser Stron
Fog 1
Fog 2

COLOURS

Yellow
Orange
Red
Green
Sepia
Skylight

CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
Spot Clear
Spot Oval
Spot White

4" SQUARE FILTERS FOR PRO VIDEO

ND2
ND4
ND8
.3 ND Grad
.3 ND Hard Cut Grad
.6 ND Grad
.6 ND Hard Cut Grad
.9 ND Grad
.9 ND Hard Cut Grad

4" X 5.6"
.3 ND Grad
.3 ND Hard Cut Grad
.6 ND Grad
.6 ND Hard Cut Grad
.9 ND Grad
.9 ND Had Cut GradLight Grey Graduated

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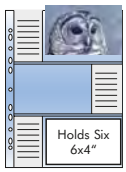
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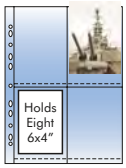
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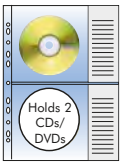
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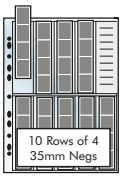
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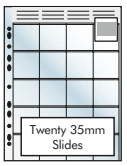
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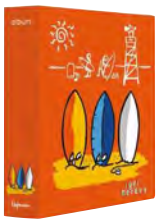


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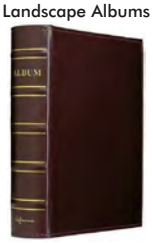
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Final Analysis

Roger Hicks considers...

'Still Life with Pears' by Cristina Cassinelli

A peculiarly repulsive philosophy – shortsighted, philistine and disgustingly materialistic – is summed up in the phrase, 'Beauty lies in the eye of the cheque-book holder'. It is wrong on so many levels that it is hard to know where to begin. Does it mean, for example, that unless we pay for something, we are not entitled to find it beautiful? That leaves out art galleries, unless we pay to get in, or unless they pay to have the pictures on their walls. Does it mean that until a picture is bought, it is not beautiful? Hardly. Vincent van Gogh was not exactly raking in the money. Does it mean that money is all that matters? Well, if you think it is, I feel very sorry for you. The idea that beauty lies in the eye of the cheque-book holder is utter nonsense.

The mirror image of this, of course, is the view that Art (with a capital 'A') should never sully itself with filthy lucre. The meaninglessness of this view was summed up by former AP contributor George Bernard Shaw, talking to Henry Ford. From memory: 'Ah, well, Mr Ford. There is the difference between us. You think only of money, and I think only of art.' We all have to live. Albert Einstein was a patent clerk, Philip Larkin was a librarian and the nanny Vivian Maier has been hard to avoid of late.



© CRISTINA CASSINELLI

'This picture taught me about the value of different shades and tones of white, mixed and merged and contrasted'

Vision, commerce and art

A few great photographers not only earn their living from photography, they also create art almost in passing. It is one thing to turn out hack-work for money and never try to make good pictures for the love of photography. It is another to be a hack and to fall well short in one's personal work. Then there are photographers whose vision infuses everything they do. Cristina Cassinelli (www.cristinacassinelli.com.ar), who lives and works in Buenos Aires, is unashamedly an excellent professional photographer. Her client for this shot was the paint company Alba, and its 'One Coat' product.

There are lots of ways you could interpret the image, but this one is particularly subtle and elegant. Can you tell it from personal work? I've loved this picture since I first saw it, 15 years ago. It would have been so easy to spray everything white – blank white, flat white – relying principally on shape and to a lesser extent on texture. She didn't. She almost subverts the idea of 'One Coat'. But in doing so, she creates a wonderful spectrum of whites. It's one of the reasons – only a minor one, but still a reason – why so much in my house is painted white. And, perhaps still more, why quite a lot isn't.

When I was younger, I tended to see things in black & white. Literally. In my teens, my bedroom had one wall blackboard-black and the others dead white. I genuinely could not understand 'off white' and 'pale cream' and 'apple blossom'. But more than anything else, this picture taught me the value of different shades and tones of white, mixed and merged and contrasted. For me, it's a picture about growing up. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Homai Vyarawalla**

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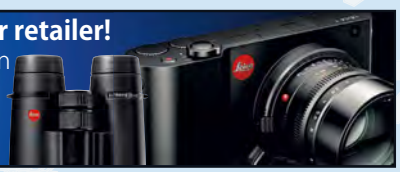
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